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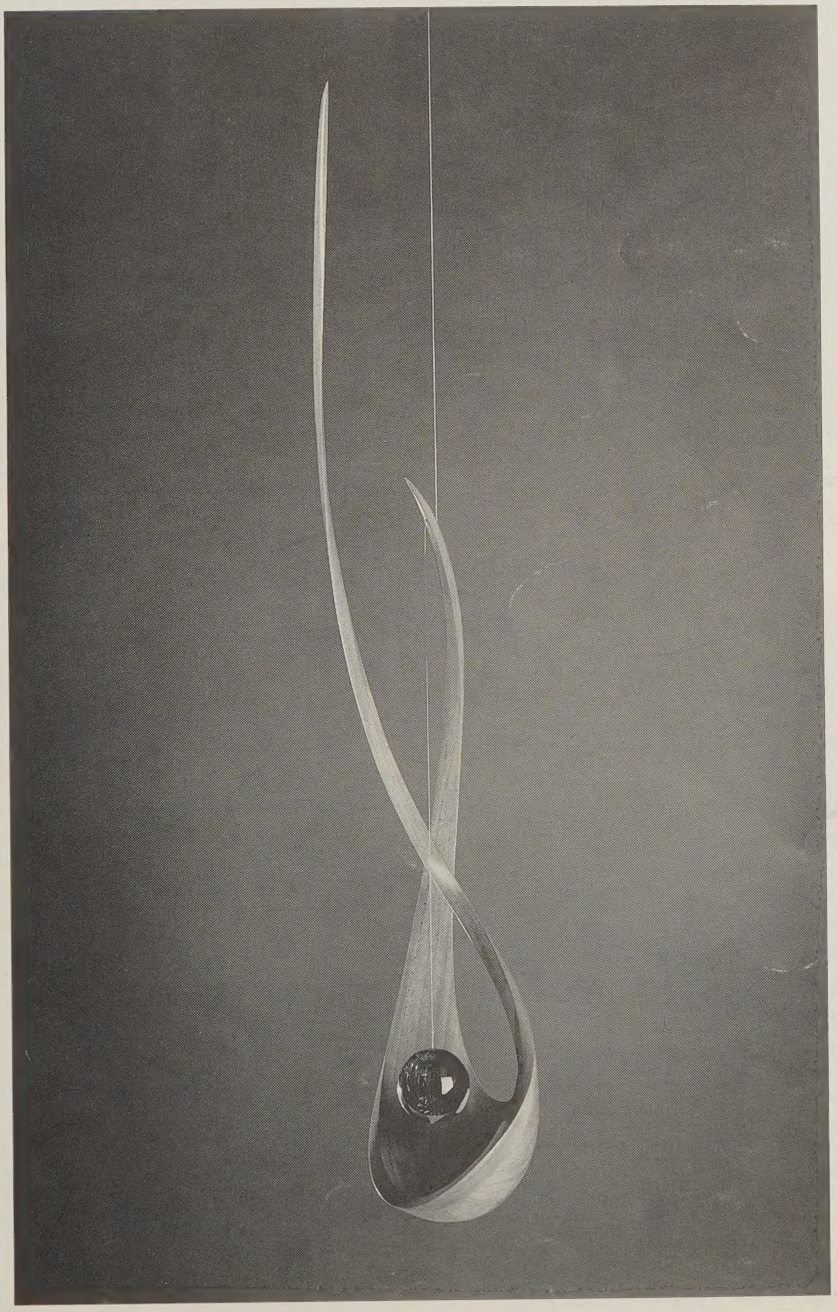

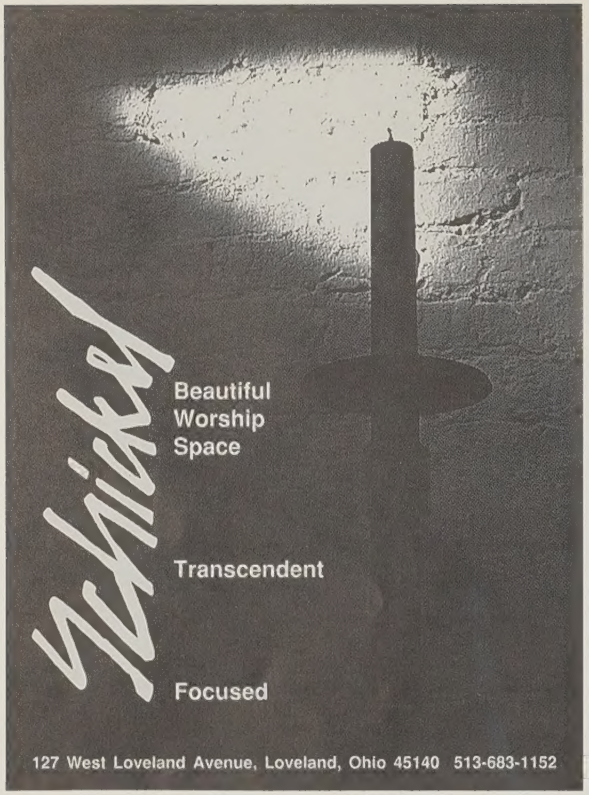

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

Jonathan Clowes, a New Hampshire sculptor and woodworker, studied at the Massachusetts Institute of Technology, the Boston Museum School, and the Portland School of Art in Maine. He has created sanctuary furnishings for Trinity Lutheran Church in Keene, N.H., which earned him a craftsmanship award.

ERRATA

Anyone who looks at the cover of our winter 1993-94 issue will recognize what an important part stained glass played in the design of Beth El Synagogue, Minneapolis. The glass involves an intentional balancing of the high vertical sides to emphasize serenity and justice. The constant renewal of nature and of man is depicted as the design climbs to the glorious event of the giving of the tablets of law, which seem to emerge from the mountain. Jean Jacques Duval was the artist whose name we sincerely regret was omitted in the description, and we offer him our apology.

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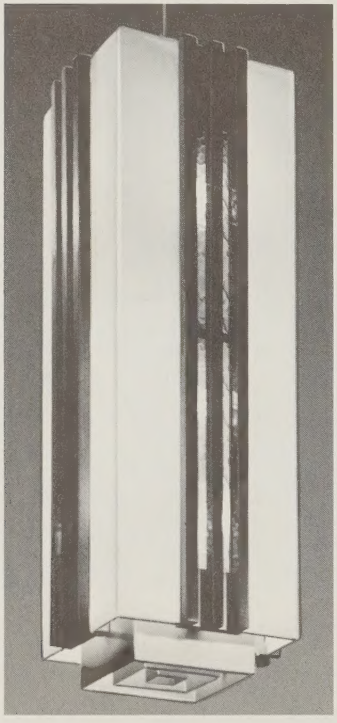

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Notes & Comments

In Memoriam

IFRAA has recently lost two friends who have been much respected and who have contributed much to our common focus on faith as it relates to form.

More than 50 churches bear the imprint of Pietro Belluschi's brilliant talents, including St. Mary's Cathedral in San Francisco. Born in 1899 in Ancona, Italy, his career spanned almost seven decades and gave him the honor of AIA's Gold Medal for his outstanding contributions.

Charles Moore was an architect and teacher who endeared himself to clients and students alike. Congregations appreciated his design workshops and felt they had participated. It is not insignificant that memorials were held in four cities and that students are raising funds to preserve his Austin House as a study center.

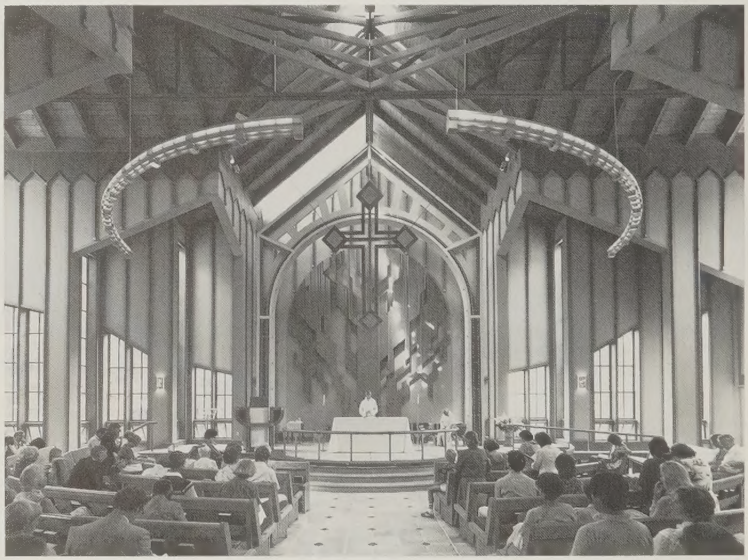

Photo: Timothy Hursley

St. Matthew's Church, Pacific Palisades, Calif. Moore Ruble Yudell, architects.

The Shelter Rock Unitarian Church

Edward Larrabee Barnes has completed a 72,000 square foot fieldstone Unitarian building in Manhasset, Long Island, N.Y. It includes a meditation room, an art gallery, a children's chapel, and a semi-circular worship space. There is also an educational wing, and an existing building adds 20,000 sq. ft. more space. The congregation marched the two miles from the old church to the new, carrying its familiar chalice to a new place of honor and paused to replant a tree from the old churchyard. This congregation is committed to face the challenges of a changing world and has already established a nonprofit day care center, with plans for a conference on violence and an environmental program for children and adults. In addition, the church receives royalties from gas and oil reserves left in a bequest that allows an $8.6 million program.

We would like to wish Mr. Barnes, who is retiring, a satisfying and fruitful future. Many IFRAA members will remember the impressive address he gave at our conference in Indianapolis at the art museum.

Artytecture

Robert Campbell, the architectural critic for the *Boston Globe*, recently wrote a feature article entitled, "Artytecture." He describes a growing number of young architects across the U.S. mixing art and architecture. Unable to find work or to make enough to

live on, they are forced to invent new careers. Often they create imaginary projects and later look for a buyer or sponsor. Campbell describes four Boston architects, extremely talented who draw, sculpt, paint, make lamps, furniture, models, etc. All of them function in cast-off buildings and enjoy living on the margins of society. "They tend," Campbell writes, "to think of the artifacts of the industrial age as a source to be mined for imagery." They are fascinated by the city whether they are responding to it in art or architecture.

An Island Treasure

Restoration of stained glass window at St. Hubert's Chapel, Kinnalon, N.J.

In 1885 Frances S. Kinney, a U.S. business executive acquired 5,000 acres on a small island in the center of Lake Kinnelon, New Jersey. He decided to build a chapel there dedicated to St. Hubert and in honor of his wife and children. During the winter horse drawn sleds transported rough stones across the frozen lake to the remote island. Ceiling and window frames were made of massive oak and a commission was given to Louis Comfort Tiffany to undertake the chapel's interior decoration. Tiffany assembled a team of artists and historians who spent three years exploring museums and locating art treasures. A mosaic tile floor consisting of 300,000 pieces of marble was laid throughout the chapel. The altar was erected of stained glass mosaics and numidian marble with the altar, retable, tabernacle and furniture designed to resemble those in St. Hubert's day.

Rohlf's Stained Glass Studio was commissioned to remove and restore this most unusual antique Tiffany window (8' x 18'), which is in the shape of a Celtic cross. It has been removed and sent by barge to the studio in Mt. Vernon, N.Y., where it is now in the process of restoration.

Memorials By Artists

An organization has been set up in England that may stimulate interest in a similar one here. Harriet Fraser was desperate to find a well designed headstone after the death of a family member, and began a discussion with a group of artists. While they recognize that the majority of memorials will probably continue to be headstones with the need for beautifully carved and fine lettering, they like to think that other possibilities do exist. Artists can be commissioned to create designs not only for the cemetery but for a garden or the home. Examples might be: engraved or stained glass, a stone seat, a wood bench, a sundial, a bird bath, a fountain, a piece of sculpture or object in silver. Ms. Fraser has developed a directory of artists and crafts people that is available to individuals and groups, as well as an illustrated booklet with 38 designs for memorials. The National Art Collections Fund has given the group an award "for an outstanding contribution to the visual arts."

Contact: Harriet Fraser, Snape Priory Saxmundham, Suffolk 1P17 ISA England.

A Cathedral Completed

It was in 1972 that an earthquake killed tens of thousands of people in Nicaragua and left the old Colonial-era cathedral of Managua a mere shell. Because of the economic and political crises, plans for rebuilding the cathedral were not begun until four years later. The Archdiocese of Boston, with the generous help of Tom Monaghan, founder of Domino's Pizza chain, appointed Ricardo Legorreta of Mexico as the architect. The new cathedral is a concrete building with dozens of domes topped by windows that allow natural light to flood the interiors. There has been criticism of style and the highlights of color but Legorreta believes his building is a symbol of unity between East and West and reflects the centuries of Arab influence on Hispanic culture. □

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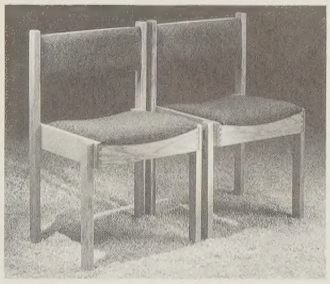

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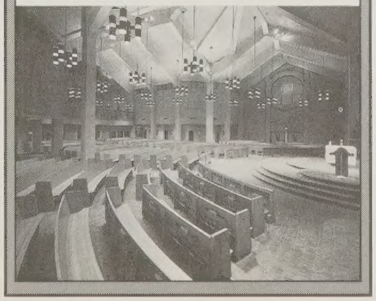


PAST, PRESENT AND FUTURE

By Betty H. Meyer, Editor

The challenges that lie beyond the year 2000 were the subjects for discussion at the IFRAA National Conference in Orlando, Florida, October 13-15. After a tour of the old city of St. Augustine, and settling in next door to the fantasy world of Walt Disney, delegates seemed eager to envision a world beyond the present and past, into the future.

The Church of the Recent Past

Robert Rambusch, liturgical designer, reminded us that the Church opened up to cataclysmic changes only after the secular world had staked out its claim on modernity. Contemporary architecture developed in isolation from the Church, which was slow to accept eclecticism, but did respond to the call for contemporary materials and forms.

Bob used a wealth of dramatic slides to illustrate specific changes as the Church began to acknowledge that changes in culture and belief systems necessitate changes in architecture. He cited the need for interfaith facilities, multi-purpose buildings, ecological concerns, accessibility and hospitality, flexibility of furnishings and historical restoration. His examples tempted us to linger in the past, but we anticipated what would be said about the future.

Characteristics of the Future

An increasingly discussed question is: Will institutional religion play a part in the future? If so, what will characterize its theologies and its architecture? Both Carol Childress, who does research for a private foundation, Leadership Network, and Thomas Billitteri, News Editor of Religious News Service, described a future as they see it.

Rather than as institutions per se, churches, synagogues, mosques, etc. will be redefined as communities who help people process and adapt to psychological and social needs. There will be a marked shift to the urban landscape with many small groups in large buildings: day care centers, recreational spaces, counseling centers, food kitchens, etc. Because of a declining clergy pool, lay leadership will be encouraged. With a decreasing birth rate, educational facilities for children will be fewer but those for the elderly increased.

Information burnout will call for more visual rather than verbal communication. The arts will come into their own, even as technology needs must be state of the art. Gardens and atriums will be welcome additions to completed projects.

Sanctuaries will be smaller with an emphasis on individual worship, although there may be several styles of worship, with frequent sharing of space with other faiths. Coalitions around social issues may arise without theological agreement. Education will be intergenerational and interactive.

Beyond Characteristics

As this practical paradigm was spinning around in our heads, liturgical consultant Richard Vosko began his presentation by reminding us of the expanding universe and what it means to our concepts of a creative God. How do we bridge the gap between the known and the unknown? Suddenly, religion came into focus again and we wanted to think of sacred spaces that would be timeless and faithful to the Eternal.

Dick spoke of sacred space as the place where the unknown and the known meet, where disclosure of the Mystery can happen, and the Transcendent sensed. This is the challenge to the architect. What buildings will stand the test of time? Which will be flexible enough to include future generations? Dick spoke of the ingathering and the importance of community; of experiments with form and lighting; of flexibility and openness to other religions; but he called us to a revitalization of spirituality on multiple levels.

The Importance of Recognition

But as we all know, a conference extends beyond its program. There were many artists in attendance, and a forum and reception gave them a chance to show and discuss the importance of visual art in close connection with architects. These interchanges we always hope may be the beginning of collaboration.

More than once the importance of the clergy was mentioned and the importance of their contribution as we move into the years ahead.

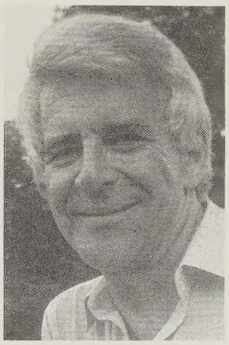
The climax of IFRAA's conferences always has been the banquet on the last night when architectural and visual arts awards for the previous year are given for excellence in design. Architect James Graham and stained glass artist Brenda Belfield presented the awards to 15 artists and architects. (The winter issue of *Faith & Form* will feature these projects.) Crosby Willet, stained glass artist, announced Richard Vosko as the winner of the Elbert M. Conover Award given to a non-architect for outstanding contribution in this field. We extended congratulations to all of these recipients for their excellence in design but even more for re-imaging religious tradition in a way that illuminates and nourishes our human lives.

Parting

As we prepared to leave, we couldn't help but wish we were going on with Professor Donald Bruggink and his group to Spain. At lunch he had shown slides of previous trips to Mexico, Japan, Scandinavia, the Baltic states, etc., and we were reminded how global IFRAA's aspirations are. Our newly elected President, Richard Bergmann, FAIA, and the newly elected Board are committed to leading us into the future as we envisioned it in Orlando, to honor the legacy we inhert through our name: The *Interfaith* Forum on *Religion, Art* and *Architecture*.

A special word of gratitude is due Conference Chairman Richard Takach, ASID, Jean Barber and Rochelle Jones of the AIA for organizing a conference that was remarkable in its unified presentation of theme. □

THE OPEN SYNAGOGUE: ARCHITECTONIC VS. READYMADE



By *James Rossant*

There is a belief among Jewish youth around New York that one could skip going to any event except the Knicks' playoffs and High Holy Day services. At the Congregation Sons of Israel in Briarcliff Manor, an active and growing Conservative congregation in a suburb 35 miles north of New York City, typical Sabbath crowds number only 200 regulars. But during New Year's and the Day of Atonement (Yom Kippur), the number swells tenfold when 2,000 worshippers crowd to enter the temple.

By 1990 not only had the sanctuary become too small for the regular Sabbath, but when it was opened up to the multipurpose social hall during the High Holy Days there was standing room only, and the long narrow space had many poor seats in the back where it was difficult to follow the services.

It was a situation common to many synagogues and churches designed in the '50s and '60s, when multipurpose space, usually social halls, was designed to be used as overflow space for school functions and religious services. At this particular temple, the spaces for the school, offices and sanctuary were all so little distinguished from one another, that the only visual difference between the three uses were the bronze memorial plaques, a blue plastic window wall in the sanctuary, and the bare pink terrazzo floors in the social hall. The Hebrew school and nursery were also outgrown. New classrooms, kosher kitchens and offices for the school and administration were needed.

The congregation made the decision to build. Naturally, the building committee assumed that as before, the new sanctuary would open directly into the old which would in turn become a part of a longer social hall. The rabbi had a radical proposal that the new sanctuary should have a central bema, creating a sanctuary in the round. This was radical because it departed from the practice which placed the bema (or area for reading from the Torah) next to the ark. The building committee agreed with the rabbi but issued a challenge to the architects: Only $2 million were available for the entire expansion.

The sanctuary that was dedicated in September is a totally different design from the one that either the rabbi or congregation expected. It is simple in the way a New England church is simple; it is open to the community in a way synagogues have never been open.

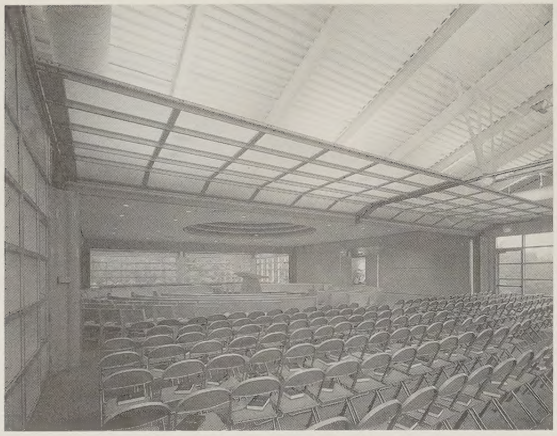
For centuries religious architecture reflected the *sacred* nature of space. Temples were set in groves protected by walls, or placed on hilltops. They were adorned with marble, bronze, onyx and gold and they were protected by massive doors. Closed to the outside bustle of the world, the temples were often murky and dark. Whether overwhelming in size or modest, dim or bright, they were sacred preserves within walls. Indeed, in the ghettos of Europe, the Jewish temple was even more shuttered from the outside town.

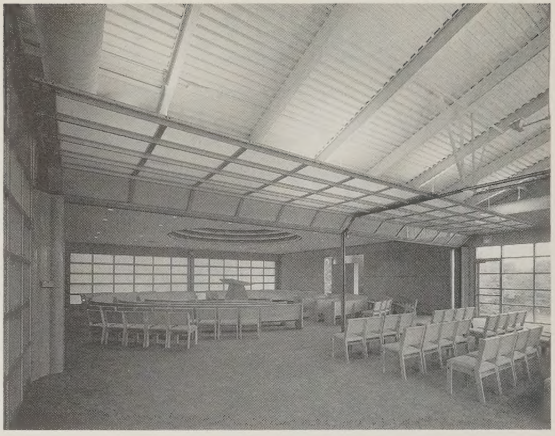
In designing Briarcliff Manor a differ-

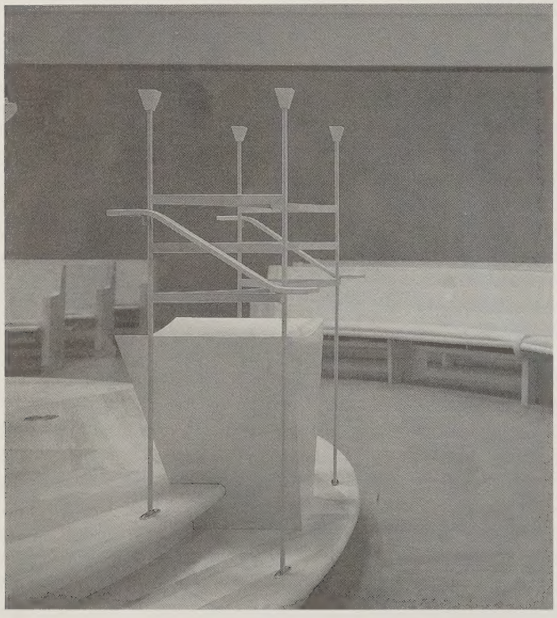
© Arch Photo Eduard Hueber

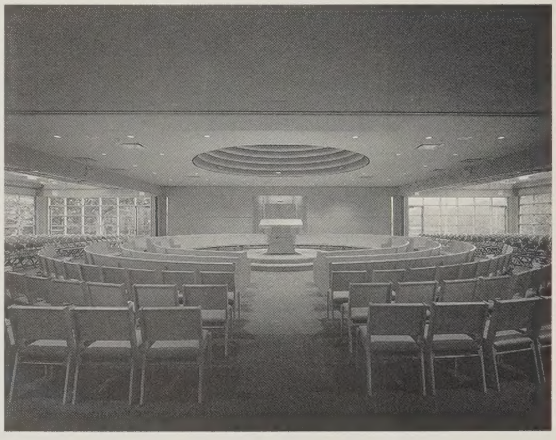
Congregation Sons of Israel, view from west.

JAMES S. ROSSANT, FAIA AICP, *is a principal with Conklin and Rossant, Architects* PC, *in New York City*, N.Y.









Different views of the sanctuary (above and below).

All photos © Arch Photo Eduard Hueber

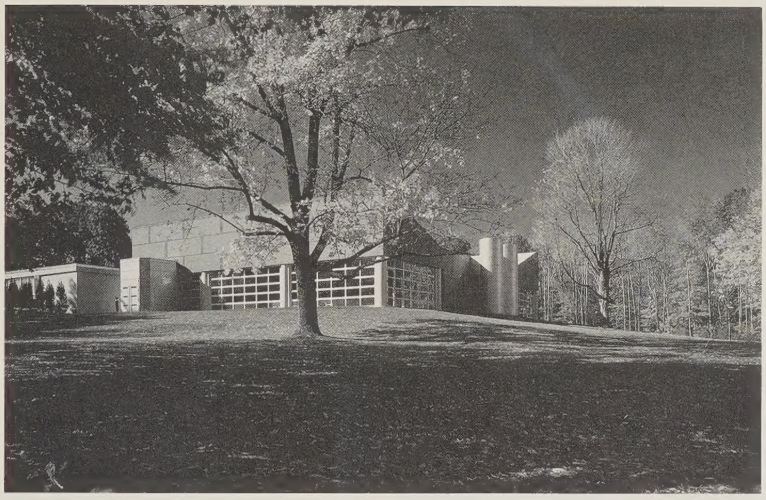
ent attitude was taken. The sanctuary is composed of transparent walls which move; it is a sanctuary without walls designed to be open to the community. Unlike those of the past, it is enclosed with transparent walls which rise up into the ceilings of the east and west "porches." When the inner sanctuary is opened to the porches, green lawns and trees are seen through the outer glass walls, and when these walls are opened, the sanctuary is one with its surroundings.

This sanctuary responds to need: Its walls move, allowing it to change with the seasons.

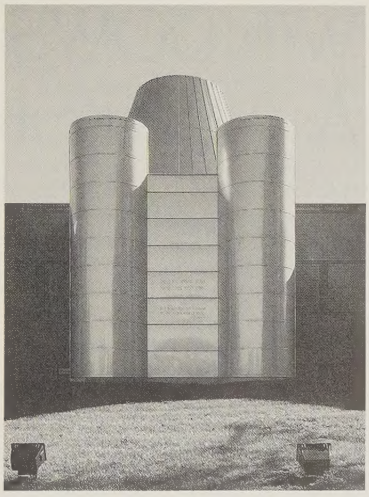
The inner sanctuary used for the Sabbath is a square room focused on the rabbi's centralized bema (altar). A simple wooden ark is recessed on the one fixed wall, marked with giant stones in low relief. The ark recess is formed by windows and two stainless steel cylinders connected together by a flat, stainless steel plane. A skylight and the windows backlight the stainless steel walls framing the wooden ark. Above the ark floats an eternal light executed in stainless steel and onyx. Borrowing the idea of overflow porches (used around the world to accommodate congregations varying in number with the religious season), two wide porches surround the 50-foot square sanctuary on two sides.

For the weekly Sabbath, the congregation of 250 is seated around the bema in fixed crescent-shaped pews. Light pours down over the central bema from a high cone-shaped roof topped by a circular skylight with an inscribed Star of David formed by steel tie rods. It is an intimate, uplifting space focused on the reading table on the raised bema under the high cone of space. On special religious days and for weddings and confirmations, the sanctuary is transformed. Motorized walls lift open to the two adjacent porches. In good weather the outer glass walls rise up to the lawns beyond. The fabric-covered doors roll aside to a social hall, which allows the sanctuary to seat up to 2,000. The original snug, square sanctuary is transformed into a vast open shed seating up to 2,000 persons.

In designing this new open sanctuary,



View of exterior.



Torah symbol (Book), roof cone (Text) and large symbolic stones (Wall).

the search for spirituality came not from using church-like materials like stained glass and bronze, but from a design which uses everyday, familiar building products like overhead doors, exposed air supply ducts, industrial quartz lights, commercial carpeting and white corrugated steel ceilings. The painted wall near the ark is sprayed with a coating called Zolatone. Perforated stainless steel shields for door counterweights stretch over each of the eight doors; electric motors, chain assemblies and tracks are left exposed. The ark is made of lacquered maple, and the bema of maple flooring and honed stone. From these materials a spiritual space is made.

While spirituality is fashioned of readymades, religious meaning at Briarcliff Manor is expressed with three symbols: book, wall and tent.

Wall

The enclosing walls of the sanctuary come to the ground only as they approach the ark. Otherwise, they enclose as a symbolic wall above a moveable transparent enclosure of glass. The walls are made of bricks which are marked into giant stones to emphasize the very idea of *wall*.

The importance of the stone wall in Jewish history is profound. One thinks of the veneration of the Western Wall in Jerusalem. Walls have signified cities, culture, laws, society, ethics. After the wanderings of the Jews, walls rose to proclaim these ideas and temples with walls were raised. The walls of the new sanctuary reflect all this by their architectonic marking.

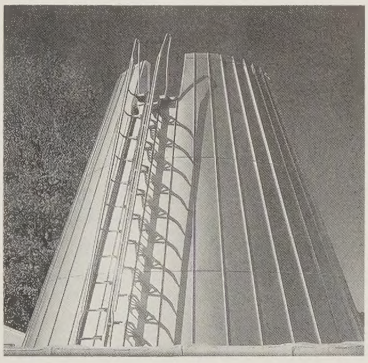
Book

From the road approaching the temple, one looks up to the end wall of the sanctuary which is punctuated by a Torah scroll formed in stainless steel marking the location of the ark inside. Scrolls are seen against the tent-like form of the stainless steel cone set over the bema. From within light from above and from east and west windows illuminates the Torah symbol, backlighting the ark. The scrolls are twin towers, inside of which are depositories for Bibles and prayer books. This location near the ark stresses the importance of the *book* to members of the Sons of Israel and all congregations.

Tent

The conical *tent* rises above the bema, open at the top to allow light to pour down over the bema and to illuminate the open Torah on the wooden table. At the top opening tension rods strengthen the cone; they are placed in the form of the Star of David. Concentric metal rings capture the light and make it tangible. The cone and the rings seem to absorb the Word: The prayers are lifted to the light above. The *tent* topped with the star represents the ancient and modern wandering of the Jewish people, and it is fitting that it is placed over the bema at the center of the sanctuary.

Each of these symbolic elements is architectonic: the Torah/book is composed of two towers and connecting wall; the



Sanctuary cone and stepladder.

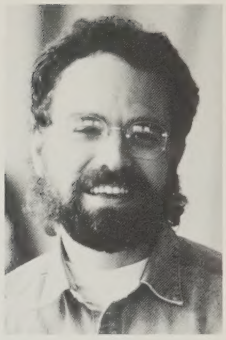
All photos © Arch Photo Eduard Hueber

Star of David is made from steel tie rods; and the stones are made up of black brick lines.

Contrast this use of architectonic symbols with the more usual practice of stamping a building with a Latin cross, a Star of David, or a corporate logo. While easy to read, they have no architectonic role to play.

The enthusiastic response of the congregation came once the new sanctuary opened. The cantor extols the sound as he sings beneath the cone at the bema. Wedding parties applaud the ceremonies in the big sanctuary open to the wooded gardens. Bar Mitzvah crowds view and hear the ceremony as never before. At the first Yom Kippur and New Year's service, a huge congregation was able to see and hear. At the sanctuary's dedication, the entire Briarcliff Manor community gathered to celebrate the wide open synagogue. □

WINDOWS TO LIFE: A WORKSHOP

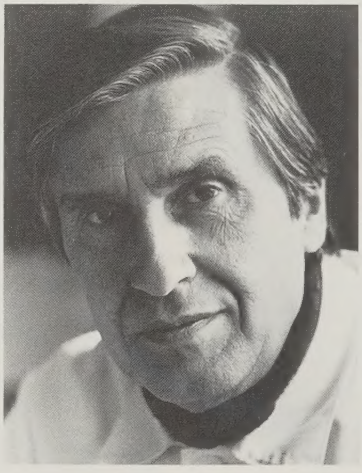


By Jeff G. Smith

Unlike most design workshops this one had a single specific goal. Rather than simply providing artists with an opportunity to learn, we wanted to produce by collaborative effort the schematics for stained glass windows in the San Francisco AIDS/HIV Life Center. Two years ago Barbara Wichman, an art consultant, took the first steps toward realizing this novel workshop idea. Jonathan Pearlman, director, and staff member Rev. Paul Dirdak were still in the planning stages for the Center and proved to be enthusiastic clients.

After persuading Johannes Schreiter of Germany, a world renowned glass artist, to be the leader, she arranged with Gordon Huether to let us work in his studio, a converted old tannery that is now a well-lighted complex of studio, office, theater and gallery. By invitation, 16 artists from across the U.S., Canada, Germany and Japan gathered to form a design team. Our styles ran the gamut from abstract to representational, from contemporary to traditional, from commercial to liturgical, and from serious to playful.

Thus, it was that for a week in June, two years of planning became a reality. Although we wanted our preconceptions to change and even evaporate, after we introduced ourselves we became conscious of a veil of apprehension whenever the "C" word was mentioned. The "C" word, of course, was *collaboration*. How does the ego of the individual artist subjugate itself to the group?



Johannes Schreiter

A cleansing exercise encompassed our first full day. The warmup was a floor papered with pages torn from old magazines—pages containing aesthetically appealing colors and shapes. We were to purge our minds of any association of pictorial content and concentrate on the colors and shapes. Then we took 9 x 12″ black paper silhouettes and tossed them towards an appealing area on the floor. Some silhouettes were of a Gothic aperture and others of a more modern opening. When an interesting composition surfaced, we glued the underlapping images to the black frame. This immediate and direct approach led to incredible images. While there was a certain uniformity in the produced images, we noted there were tell-tale signs of individual sensibilities, in spite of ourselves. Though it may be difficult to visualize, the collages had a surprising level of cohesion and strength.

The first day we were kept in the dark about details and specifics of the project. Curiously, however, there was a 1″ scale drawing taped to the wall that we correctly assumed represented our commission. This drawing depicted two windows. When scaled from the drawing, the rough opening of the upper window measured about 20′ tall by 10′ wide and was 5′ directly above the lower window, which measured approximately 10′ x 10′. The interior mullions of these windows divided them into a grid of alternate rows of squares and rectangles with see-through areas measuring 37″ x 37″ and 37″ x 57″ tall, respectively.

We noticed that Professor Schreiter had added a bordering device that followed the existing mullions, but sometimes moved from one square or rectangle into another to create larger fields within the windows. The bordering device was simply a 3½″-wide band to be made of white opaque glass. I counted the fields and discovered that there were enough for everyone to have at least one. "Hmmmm?!" we mused collectively. "So this is how we are going to tackle the design!"

Professor Schreiter's teaching style was becoming apparent. When discussing the subtleties of art and design, he would rely on a translator to clarify a concept. Sometimes, however, we would learn as much from a series of quickly drawn studies or a single charcoal stroke as from a lengthy explanation. We gathered for formal critiques two or three times a day. The interim periods when we worked separately were interspersed with mini-critiques at individual work tables. Necks craned and ears perked up during these critiques because we learned as much from others' successes

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JEFF SMITH *is the principal of Architectural Stained Glass, Inc. in Dallas, Texas. His commissions range from Alaska to Hawaii and states in between, as well as Germany and Sweden. Among his many awards are two from* IFRAA: *His "Five Books of Moses" window for The Washington, D.C. Hebrew congregation and those of Hope Chapel, a children's health center in Plano, Texas.*

and failures as our own.

That evening we watched slides from the work of members, and this gave us a chance to associate faces with styles of glass approach. I noticed that it also sped up the sense of a group or family that we were beginning to have. But there were still a lot of unanswered questions sloshing around in our heads.

Day Two began with a powerful description of the battle against AIDS in the Bay area presented by Paul Dirdak. His stories of the valiant fight of those with HIV, as well as of the organizations providing assistance, was poignant and moving. Underscoring the urgency and appropriateness of this project, he told us that more San Franciscans have been lost to AIDS than the city lost in World War II, Korea and Vietnam times three. Many of the city's 260 agencies will now be effectively housed at the Life Care Center. He pointed out that most essential services for AIDS "impatients" are administered from dismal, impersonal and run-down facilities where one's basic individuality is constantly eroded—where alienation and anonymity are two of the most bitter pills that must be swallowed. His hope for our design efforts is that the windows will celebrate the lives of these individuals without trying to educate them about pain and frustration. They understand these well enough.

Director Pearlman then presented architectural drawings and a scale model of the Life Center, with a brief summary of the design competition that preceded it. We learned that the windows we were designing are located in a four-story stairwell configured to prevent them from being viewed entirely at one glance. From the exterior they will contrast with the detailing and rhythm of other windows and will make a bold contribution to the building's dialogue with passersby, whether they are on foot, trolleys or automobiles. The windows are to the west and with little solar obstruction.

We were ready to start the design, but already felt the clock and calendar breathing down our necks. I suspect that Professor Schreiter foresaw a clash of concepts and egos as we began to struggle with the art of collaboration and compromise. By dividing the two windows into subfields with the bordering device, he hoped, I am sure, to minimize border skirmishes. As a starting point we took a blank drawing of the windows and their mullions, and then each of us took turns adding design elements and/or reacting to those already drawn. However, this did not develop to any acceptable level of resolution.

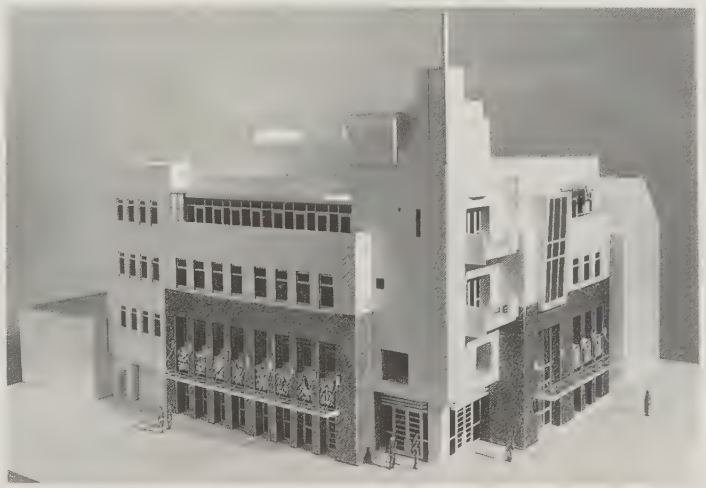
So we began to work—some with abandon, some questioning the nature of collaboration, some working within their usual design approach, some moving beyond the familiar to incorporate ideas Professor Schreiter had spoken about. Unanswered questions were pondered from workstation to workstation. How will Professor Schreiter unify these disparate elements? Once the windows are filled with our designs, will we then rework them so that they echo and acknowledge each other? These and many other questions developed into debates that gripped the entire group including Professor Schreiter. Our frustrations about the process and our uncertainty about trusting our egos to people we had just met contributed to exchanges that grew more passionate as the week progressed.

Our deadline was Saturday and the evenings stretched on until after midnight. The Professor told us that we could feel free to work in the larger fields as defined by the border, but to remember that the larger fields were limited in number. More than half the group began to focus on the larger areas. I was galloping full speed ahead wearing my old, comfortable design methodology for blinders, when my first mini-critique indicated that the Professor wasn't as excited about this direction as I was. I reined myself in and decided that if I were going to progress, I should try some of the suggestions he made. Some very interesting color compositions began to emerge quickly and spontaneously. I liked them and so did Professor Schreiter.

At his Wednesday night lecture, Professor Schreiter gave a quick survey of his own work. The last part of the lecture concentrated on repetition of an idea or motif into the realm of ornament. His primary example of ornament was a fat, squarish "U"-shape that he has reiterated in a wide range of extremely inventive configurations. This Schreiter U provided us with a tool to unify our design. This, in the context of our limited time-frame, resulted in many of us evolving a fast-paced kind of design experimentation which allowed us to "hummingbird" from one design flower to the next very quickly.

On Thursday we all turned in our designs to Professor Schreiter. His herculean task was to combine these into the matrix of the Windows To Life fenestration, and to do so in a diplomatic manner. After a few hours, he and Mrs. Schreiter left for the evening (some of us feared for the airport). Our anticipation and concern about the final design, in combination with our exhausted minds, bodies and spirits, erupted into a heated exchange about the validity and ethics of the whole process.

On Friday morning we reconvened to see the Windows To Life collage that Professor Schreiter had composed from our individual efforts. Since several contrasting media had been used, the collage was not as visually balanced as we had expected. We reminded ourselves that we did not anticipate producing fine art, but to create a schematic that might be-



Model of AIDS/HIV *Life Care Center, San Francisco.*

come art when translated into stained glass. We discussed the possibility of using a glass palette to unify the diverse parts. Professor Schreiter suggested a single color as a common background might be the better approach.

Decorum began to unravel when some dissidents suggested we appoint four or five to make another collage and then compare it to that of Professor Schreiter There was no consensus on this, and so we decided that we re-do the artwork within our own fields, using the suggestions the Professor had given us. We chose a medium-blue, opal antique as the background glass that each field would share. When we returned we noticed that though the design appeared more unified, the individual designs had lost their strength and presence. Frantically we recreated our original versions with some accommodations.

Our time was up. We had wanted to do so much more, but the nervous and weary consensus of the group was that, misgivings aside, the last design had enough merit to present. We remembered the hope of our "client" that the windows would provide a visual meditation and respite from struggle. We did think that our design reflected vitality and optimism, and an elusive multiplicity that would never reveal its last surprise.

FEATURED ARTISTS

Günther Grohs
Thomas Holzer
Lyn Howe
Gordon Huether
Tetsuya Kishi
Maureen McGuire
Leone McNeil
Leslie Perlis
Markian Olynyk
Michael Pilla
David & Michelle Plachte-Zuieback
Jeff Smith
Doug Soelberg
Arthur Stern
Eric Wallen
Daniel Winterich

One of the most uncanny aspects of the design is the acknowledgement of the ineffable mystery of death as a gateway (the empty window section at the very top center). The incredible appropriateness and specific location of this potent nothingness was not intentional (I think). This void was fortuitously created when our disillusioned teammate withdrew the design

Our final act as a group was to ask Daniel Winterich and David Zuieback to present our design at the impending reception and presentation. In attendance were the Life Center Board of Directors and Staff, the architects and other friends of the Center. They did a professional job, especially considering the disparate points of view the design encompassed. Paul Dirdak then asked that the opposing view, that the design solution was invalid as architectural art, also be voiced. Gunter and Gordon Huether presented these concerns concisely and effectively.

The Board loved the design! The architects not only approved but had high praise for our efforts. Others in attendance seemed equally pleased. But we were too tired to feel elation. I think most of us who had been so closely and intensely involved in this experience were thinking, "But, if only...what if?" But isn't that what we, as artists, always mutter under our breaths at the completion of a project?

The windows will be fabricated from mouth-blown glass produced in Germany by A.C. Fischer Glashütte Bramsche GmbH, and donated by C&R Loo, Inc. Besides providing the most sophisticated glass palette possible, C&R Loo, Director of Operations Oliver Loo and Sales Manager Liz Sheedy assisted in coordinating the design team and publicizing the workshop. □

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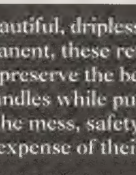

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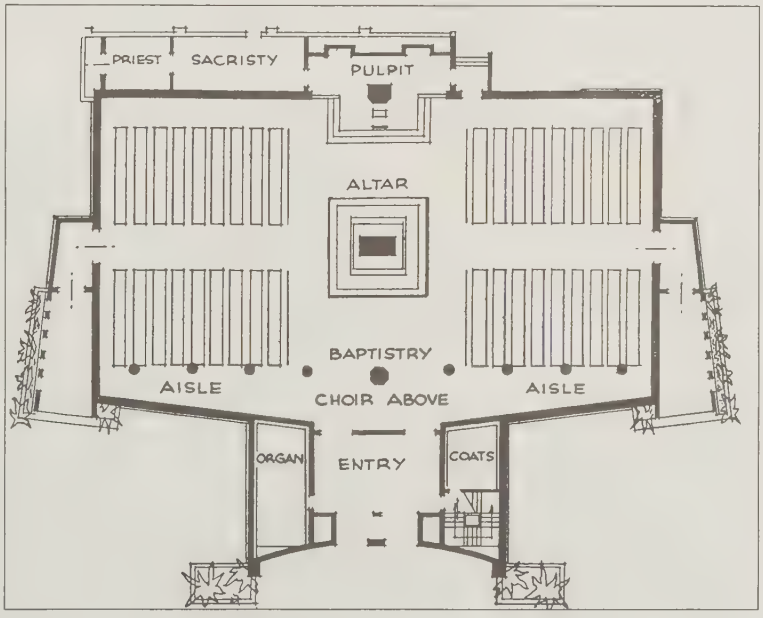
REVISITING A CHURCH OF RADICAL DESIGN— AND ITS VISIONARY PRIEST

By *Laura Burns Carroll*

One of the most controversial post-war church buildings in the United States—the Episcopal Church of St. Clement in Alexandria, Virginia—was a bold, progressive statement in religious architecture. Following its dedication in 1948, a time when the overwhelming majority of American churches was still designed in eclectic, revival styles, St. Clement captured national attention as a radical departure from tradition. Box-like in form, with a central altar and contemporary murals, it was wholly unfenestrated, lit only by artificial means. This innovative design was the result of a close collaboration between an architect, the late Joseph H. Saunders, Jr., and a priest, the Reverend Darby Wood Betts.

When Dr. Betts was called in 1943, his congregation consisted primarily of military families and had no permanent building. A small neo-Colonial structure was commissioned as a temporary worship space, and thus began three years of research and planning toward creating what would be, in his words, "an expression of the contemporary idiom in architecture and worship."

Following his studies at Virginia Theological Seminary, Dr. Betts had visited the recently completed St. Mark's Episcopal Church (Dunn and Nagel, 1939) in St. Louis, which had made a serious impression on him.



Floor plan, Episcopal Church of St. Clement.

"Everything about it, except the floorplan, was expressive of the contemporary: the wall, the shape of the building, the art," he recalls. "It said, 'we want to worship today.'"

This interest also intrigued architect Joseph Saunders, who had opened his office a few years earlier, after receiving his degree from Harvard University. The fact that Saunders had no previous experience in church design appealed to Dr. Betts, who stated from the outset, "Joe, you must not think in terms of the churches we have seen. We will work together on the design, you from the architectural angle and I from the liturgical, with the central altar as the main focus."

The idea of a central altar, derived from sepulchral buildings of early Christian times, was considered radical for an American parish church in 1948. This plan, which encouraged congregational participation in worship, evolved from the European-based liturgical movement. Dr. Betts too considered "the central activity of Christian worship" to be "around the Altar of God," and felt correspondingly that "the basic principle of

LAURA BURNS CARROLL *received degrees in art history from Stanford University and the University of Washington. The subject of her doctoral dissertation was the early Pacific Northwest churches designed by Pietro Belluschi.*

contemporary architecture should be to build around this activity."

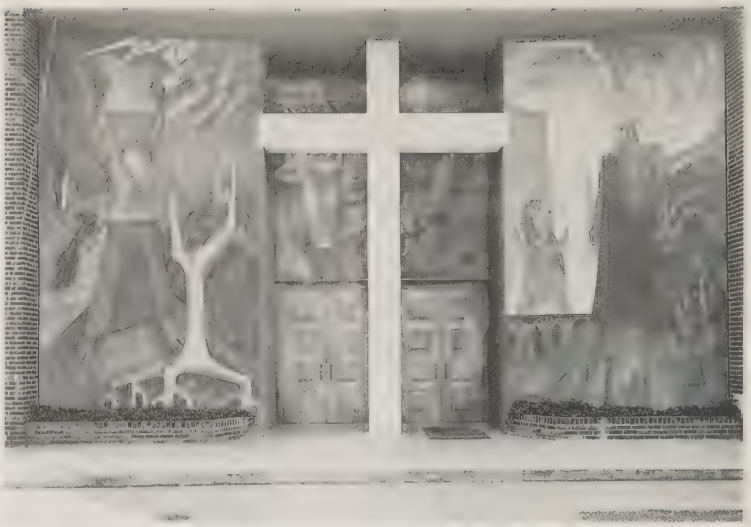
Thus, the congregation sat on the two outer sides of a basically rectangular plan, with the middle section divided into three areas for the pulpit, altar and baptismal font. This arrangement, wrote Dr. Betts, symbolizes the congregation as "a family called into being by its Father which is God, and therefore, as a family, we sit facing one another rather than looking at the backs of each other's heads as does an audience

To focus attention on the liturgical action, St. Clement had no windows, nor was there any decoration on the plain brick walls. The ceiling, painted black, contained tiny projection lamps to give only sufficient light for reading, and spotlights directed attention toward the chancel, altar and baptistry. "Our desire," said Dr. Betts, "was to create a sense of spaciousness and grandeur in a 400-seat church with a 20-foot ceiling. It could have been oppressive, but we achieved a sense of mystery. We look up into the darkness that reminds us of the vastness of the over-brooding presence of God as does the night sky, and all variations of light and darkness, heat and cold, wind, rain, snow and sound are shut out as much as is humanly possible."

Since the exterior was a flat-roofed brick structure and did not have any traditional church features, both architect and priest shared a concern that it might not be immediately recognizable as a church. Therefore, a large white and gold mosaic cross was constructed at the entrance, and it was anticipated that further artwork would strengthen the message of the church. Though on a tight budget, Saunders contacted a colleague at Cranbrook Academy of Art, who referred him to a young painting student, Robert E. Davidson

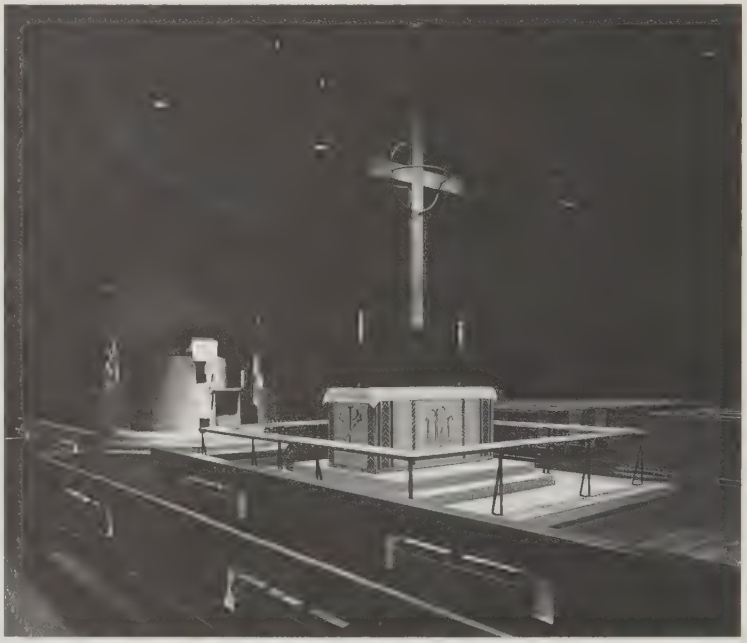
Dr. Betts selected the subject matter for the artwork, but Davidson was allowed to proceed with his own interpretation. The artist, who had spent the previous year (1947) studying in Mexico City, painted vivid murals reminiscent of Rivera and Orozco on the reinforced concrete walls adjacent to the cross. These murals, depicting Moses and Elijah, were executed in a new method using ethyl silicate, which unfortunately did not survive exposure to the damp climate. Another mural, portraying the Last Judgment, was done in true fresco over the entrance. Considering the loss of the Old Testament murals to be "a tragedy," Dr. Betts points out that "they were great propaganda, and religious art must have that connotation."

The design of St. Clement encountered much resistance. Dr. Betts is certain that congregational approval was gained only because so many military families did not intend to reside permanently in the area. Some parishioners left in protest. There was a problem in convincing the diocesan bishop and even the faculty at nearby Virginia Theological Seminary was initially skeptical, calling the church "St. Clement in the Dark." However, Dr.



Photos by Charles Baptie

Saint Clement before the Robert Davidson murals were destroyed. Left, The Law (Moses); right, The Prophets (Elijah); center, Christ in Judgment



The pulpit before the angled steps were rebuilt in one straight line and the wooden pulpit replaced by the wrought iron one

Betts pursued his reasoning and wrote his Master of Sacred Theology on the building in 1950.

St. Clement appeared in numerous architectural, religious and popular publications, and suddenly Dr. Betts became a spokesperson for the cause of contemporary architecture. In 1950, he appeared with a scale model of the church on a nationally televised program, "We, the People," and he believes that this exposure "opened a lot of eyes, just as contemporary architecture was beginning to make a dent." Other work was widely published including the Saarinen's First Tabernacle Church in Columbus, Indiana (1942), and Christ Church Lutheran, Minneapolis (1949); Pietro Belluschi's First Presbyterian, Cottage Grove, Oregon (1951); and Mies van der Rohe's chapel at the Illinois Institute of Technology, Chicago (1952).

When Dr. Betts became assistant chaplain at Columbia University in 1950, he also assumed a post as adjunct professor of architecture for Protestant churches. During this time, he edited and co-authored a book for Seabury Press, Ar-

"Our desire was to create a sense of spaciousness and grandeur in a 400-seat church with a 20-foot ceiling. It could have been oppressive, but we achieved a sense of mystery."

chitecture and the Church, in which he stated, "the leadership of the Church has rediscovered the necessity of having its architecture as well as its sermons, music, liturgy, and parochial organizations address the contemporary questions of our time." Later in the decade, he opposed the completion in Gothic style of the Cathedral of St. John the Divine, New York City, and participated in judging the competition which selected Paul Rudolph to finish the crossing in a contemporary manner. "The Church must be of the world as well as in it, and it has to speak the language of the world," he commented

Today, at 81, Dr. Betts still advocates the same principles he has held for the last 50 years: "Speak the language of the day and provide the setting for the worship of the day." Dr. Betts was given an opportunity to build a church in the 1980s, a non-denominational chapel for the Spring Lake Village community in Santa Rosa where he now resides. The Chapel of the Resurrection, designed by architect Varoujan Hailozian, is built around a central altar, and has virtually no windows except a skylight, recalling St. Clement in its architectural focus

During this past year, St. Clement itself has been renovated to project "an updated, lighter appearance for the 1990s," according to Building Committee Chair Bill Fisher. It remains a testimony to the vision of the first priest □

ASTOR THEATER CONVERTED TO IMMACULATE HEART OF MARY CHAPEL

Constructed originally as a legitimate theater, the Astor eventually became a movie theater. Thirty years ago it was purchased as an annex by the church of St. Joseph of the Palisades, West New York, N.J. Internal changes were made to permit religious services, but the dome "projection hallow" in the ceiling has been a constant source of audio distortion.

The annex of the Immaculate Heart of Mary, North Bergen, N.J. contains no windows because the installation cost was prohibitive. The original movie theater organ is used during services.

Recently, major renovations like a new concrete floor and wooden pews were completed, but the audio problems continued. Joe Jorgenson of Soundshine Inc. surveyed the site and suggested a single Soundsphere loudspeaker with new microphones and electronics.

"The success of the Soundsphere #2212-1 in the main church gave us the thought that perhaps we could reproduce the same success at the Immaculate Heart of Mary Annex. This has been achieved and the system has never been better," stated Monsignor Peter A. Cheplic. He has told the installer, Joe Jorgensen of Soundshine Inc. that the installation at the Annex is "most successful."

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TADAO ANDO'S LOTUS TEMPLE ON THE ISLAND OF AWAJU

By *Alfredo De Vido*

The lotus has long been an important Buddhist symbol. Its beauty signifies the purified soul rising above the world's problems which are evoked by the water in which the lotus grows

Tadao Ando's new Buddhist temple places the temple sanctuary below an elliptical lotus pool. Since the act of ascent, rather than descent, is normally associated with spirituality, this arrangement is unusual. By doing it this way, however, Ando heightens the climax of arrival at the sanctum when the visitor finally reaches it via the descent within a sea of lotuses.

The sequence of space leading to the temple and the design of the space is masterful. It is another successful example of this architect's ability to use a reduced palette of materials and geometries to achieve a strong visual impact. The approach to the pool suggests a pilgrimage. From the existing temple complex below the hill, a path of white sand winds up and terminates at a rectangular opening with a wall 130 feet long and 8 feet high. As in all of Ando's concrete work, this wall features flawless surfaces which are achieved through the careful fitting of hardwood plywood formwork.

After entering the opening in this wall, one confronts another wall curving away to the left and right. A gravel path directs one to the right, from which there is a glimpse of the sea. Traveling 133 feet along this curved wall, which is 10 feet high, a turn takes one further uphill, finally arriving at a level from where there is a view of surrounding farmland. Now, one is on axis with the stair directly ahead leading down into the pool.

Site plan, Water Temple.

WATER TEMPLE

Tadao Ando Architect & Associates

Function: Buddhist Temple
Location: Awaju-shima Island, Hyogo, Japan
Design: Tadao Ando
Term of planning: November 1989-December 1990
Term of construction work: December 1990-September 1991
Structure: Rigid frame reinforced concrete; steel frame and reinforced concrete
Site area: 34,000 s.f.
Building area: 9,976 s.f.
Total floor area: 4,837 s.f.

After descending below the pool level, one is further led along a tall hall defined by the circular sanctuary formed by Japanese cypress boards, painted vermillion. Within and behind the shrine, there is the unexpected discovery of natural light admitted through windows in the exposed support wall.

A traditional Buddhist shrine provides a free-standing, contrasting image, powerfully backlit by the exterior glazing. The ornateness of the shrine is in sharp contrast to the surrounding simplicity.

In the Lotus Temple complex, Ando has composed simply shaped spaces, well lit and sequenced. His spaces refer to nature in its varied forms and substances, and with its changing light. At the end of the day, light enters the underground hall of the temple, intensifies the traditional red coloration, casts dramatic shadows from the underground pillars and heightens the spiritual atmosphere of the building.

ALFREDO DE VIDO, FAIA, *is a New York architect whose work has garnered many design awards over the years, including a national* AIA *Honor Award and two New York City Club Bard Awards. De Vido spent three years in Japan and has a special interest in Japanese architecture. He served on* IFRAA's *1991 Architectural Awards jury and his Community Church in Astoria, Illinois, was featured in the fall* 1987 *Faith & Form*

Water Temple Tado Ando Architect & Associates

Photos by Hiroshi Ueda

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ONE ARTIST CAN MAKE A DIFFERENCE

By Betty H. Meyer

All of us roam the world in our imaginations and take great art as a part of it for granted, but eventually it is inevitable that we return to our local environments that are often devoid of significant art.

Recently I made an appointment to meet a sculptor, Mico Kaufman, who was commissioned to create a memorial to the parents of Elsie Howell, a member of the United Methodist Church and a lifelong resident of Tewksbury, Massachusetts. I arrived at the studio mid-morning and was invited to see some of the artist's work there before being taken on a tour to see his public pieces in the town

Mico Kaufman was born in Romania where he later suffered three years in a concentration camp, and then was helped to study in Florence and at the Academy of Fine Arts in Rome. He came to the U.S. in 1951 at the age of 27 and became a citizen in 1956

One of the first pieces I saw in his studio was one of three cast bronze figures—Protestant, Catholic and Jew, entitled "Ecumenism." The figures were barely suggested as if the forms they were assuming are yet in the future but are nevertheless related to one another

Along one wall was an impressive line of cast medals designed for the Judaic Heritage Society. In fact, the artist has achieved outstanding recognition for his official inaugural medals for every President since Gerald Ford. In 1992 the American Numismatic Society gave him an award that included these words: "For his great ability to humanize the official and to universalize the personal." It was Mico Kaufman's medal that memorialized the martyrdom of the 11 Olympian athletes representing the state of Israel

But it was on the tour that I began to feel the impact this artist has made not

Mico Kaufman, sculptor.

only on the national scene, but in the small town where he has lived since he came to the United States

On the grounds of Tewksbury's City Hall is a large cast sculpture of two female figures with the word WATER engraved on the base. It takes only an instant to realize that you are looking at Helen Keller at the moment she spells out the word WATER in Annie Sullivan's hand. Almost every school child and adult has seen the play or read the biography of Helen Keller and remember what a triumph this was for pupil and teacher. The figures are so sensitively conceived, the emotions on their faces so telling, that the observer feels that he has participated in the actual historical moment. It was to an almshouse in Tewksbury that Helen Keller was brought before she entered the Perkins Institute for the Blind in Boston

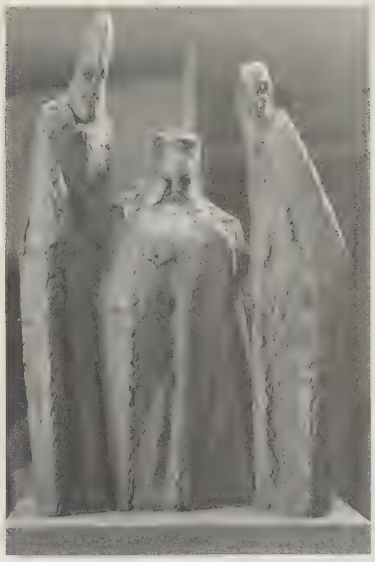
Not too many yards away is an inverted triangular monument that holds the names of Tewksbury's World War II veterans. It has replaced an earlier billboard whose plastic ribbons often fell away from the names. Mico insisted on replacing this because, he said, "Were it not for them I couldn't be here."

Several blocks away we stopped to look at a whimsical sculpture next to the town's fire house. It is called "Muster" and is, in fact, a fountain. The hose of the firemen spirals upward into the air in serpentine fashion. Near the top a little firefighter hangs on despite the water gushing up and four of his buddies rushing around in various poses around the base. It is a piece that makes one happy to look at it.

The next figure we saw stands on a 30-ton rock on a site that has been landscaped into a small park and that is cared for by admiring neighbors. The figure is that of an indigenous Wamesit indian standing tall and strong with his fishing spear in hand. At the dedication of this piece 60 Wamesit indians came with their drums and dances and return every year to celebrate their faith

Finally, on the lawn in front of the Methodist Church I saw the sculpture I had read about and wanted to see. This sculpture announces the Gospel this church invites one in to hear, better than any signboard. The artist has sculpted four children sitting spread-eagled with the soles of their feet touching and their arms spread as if to embrace each other. One sees an Indian child, a Black, a White and an Asian, and the expressions on their faces are those of happy, carefree children enjoying each other. Elsie Howell, who gave the piece in memory of her parents, talked with us about how pleased she is with the response of the community. People stop their cars to come and look. Children sit next to the figures as if to join the circle; one child went from one figure to the other, kissing them all. The church sec retary has told her that strangers call to ask the name of the artist

On the drive home I asked myself the question: How did this happen? Why is it



"Ecumenism."

The Rev. Jerry O. Cook at the dedication of Mico Kaufman's sculpture at the United Methodist Church in Tewskbury, Mass.

photo Myrna Evans

"Water" (Anne Sullivan and Helen Keller)

that this little town is the home of five important pieces of public art? Are the people who sit on its town boards or who sit in its church pews any different than people in small towns everywhere? I don't think so. I am more likely to believe it is the spirit of the artist and his determination to express his belief in justice and equality in all of his work. You recognize that he is a talented artist, but any conversation with him reveals that his sensitivity to the human condition is primary. He is an artist who has made a difference not only in Europe where he has exhibited widely, or in large cities of the U S where he is in many collections but in his local community where he lives and moves and has his being. □

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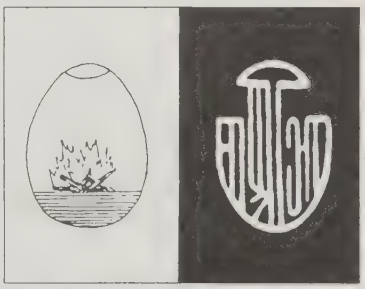
SADHUBELLA ASHRAM: A MODERN CLASSIC

By *Peter Engel*

In the chaos of most cities it is hard to find a peaceful sanctuary. In an Indian city it is next to impossible. But a brilliantly designed building in the heart of Bombay does just that, providing a place of seclusion and calm even as it butts up against the clatter and mayhem of the Indian street

Sadhubella Ashram is not a typical example of vernacular architecture. It exemplifies an ancient Indian building-type—the ashram—but it is not composed of mud, bamboo or thatch like the buildings that most Indians make for themselves. It was built in 1957 out of concrete, steel and glass, but it is as quintessentially Hindu as any classical temple, and as emblematic of Modernism as any building by Le Corbusier or Frank Lloyd Wright. Because it is so precisely attuned to its climate, its culture and urban context, it could not have been built anywhere else in the world



Sketch by Peter Engel

The sacred symbol of Sadhubella Ashram is an egg containing fire and water

An Ancient Building Type

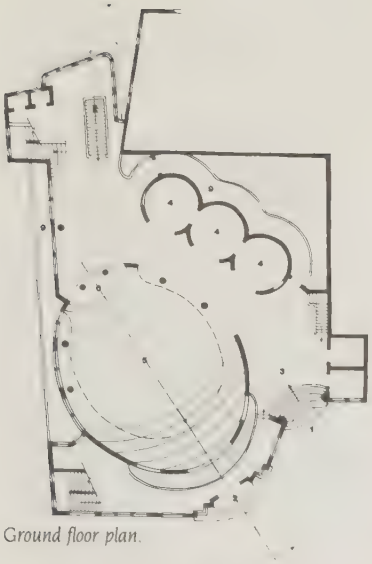
An ashram is a centuries-old building type: a place where the followers of a particular Hindu sect gather to practice their religion. Like other ashrams, Sadhubella provides a secluded place to meditate, pray, seek the advice of a religious leader, or discuss matters of importance to the group. Visitors come from all corners of the country (now, the world; Sadhubella has branches in Texas and New York) They are housed and fed, usually for free, and stay for days, weeks or months. Both ordinary followers and *sadhus*, itinerant holy men, are welcome. Other Sadhubella ashrams are located throughout India, enabling *sadhus* to engage in sacred pilgrimages for years or decades. In addition to serving members of its own group, the ashram provides education and medical services to the community

An unusual feature of this sect is its sacred symbol of an egg containing fire and water The fire is emblematic of the perpetual flame, or "Dhooni," lit by the founder of the sect, Swami Bankhandiji, on the site almost 200 years ago. He had cured the son of a Parsi philanthropist of a previously incurable disease and in gratitude, the father donated land for the founding of an ashram to be called Sadhubella, "the time for prayer." In 1818, Swami Bankhandiji commemorated the opening by lighting a flame with his yogic powers

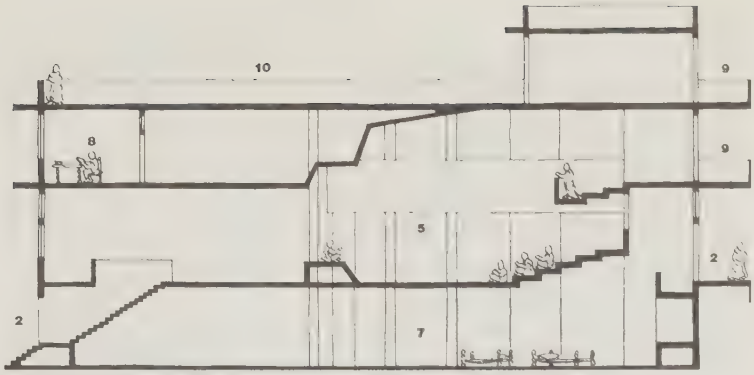
A Symbol Made Visible

Today, the flame burns still. And through the genius of the building's designer, Bombay architect K.T. Tinani, the original sacred symbol has gained further meaning with the creation of the huge, enveloping, womb-like space that is the centerpiece of the ashram. Functioning as a prayer hall, a meeting room, or a place for private meditation, the room accommodates both huge crowds and solitary visitors. In contrast to the dark, smoke-filled interior of a traditional Hindu temple

PETER ENGEL, *a writer and architectural designer in Oakland, California, specializes in low-cost housing and socially responsible architecture. He currently is completing a book on Indian vernacular architecture and designing an ashram in Sri Lanka*

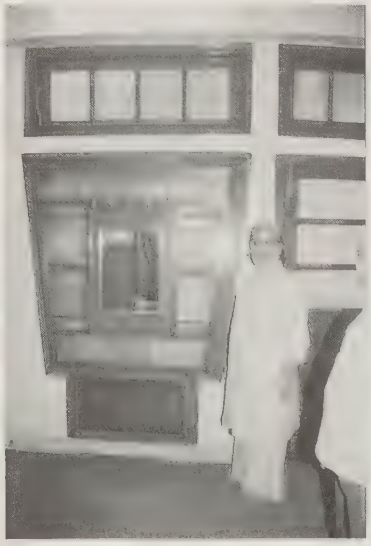


Ground floor plan.

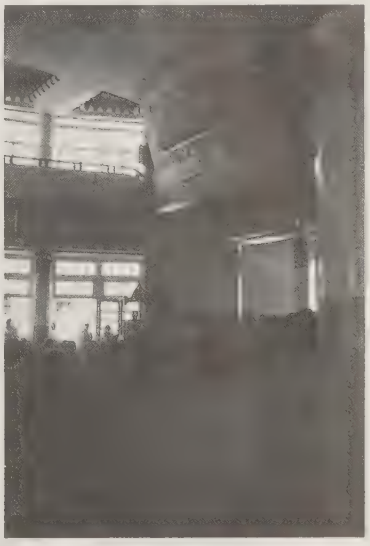


Section facing northwest
Key (for floor plan): (1) public entry, (2) private entry, (3) entry foyer with bust of founder, (4) shrine, (5) main prayer hall, (6) dais, (7) communal sleeping quarters, (8) office, (9) balcony, (10) roof deck

The entrance, formed by a short flight of steps and an overhead plane, beckons the faithful into the dark interior.



On the second floor, three round offices are stacked atop the circular shrines, while other rectangular offices are located further down the corridor. Clerestory windows permit natural light to penetrate into the curved hallway and enhance the feeling of openness throughout the building



The prayer hall with a meeting in progress, seen from ground level

constructed of heavy masonry, Sadhubella's light, column-borne concrete frame surrounds its visitors with openness and bathes them in natural light The extraordinary ambiguity of this space—a simple diagram of an egg, yet different on all sides—gives the building richness and meaning.

Seen in photographs, Sadhubella Ashram may strike readers first for its profusion of decoration and detail: the odd checkerboard patterning, the cheap ceramic tile, the tacked-on paintings of scenes from Hindu epics, the carelessly strewn cords of electric fans. In truth, however, it is the space and light that matter most, the rich natural light that passes through clear casement windows, frosted clerestories, and openings in the floor to reach rooms below. No part of the building fails to receive natural light, including the basement, which functions as a dormitory for visiting *sadhus*. In the end, the clutter melts into the noisy backdrop of Indian life, and the sense of spiritual exaltation remains

Many Western architects have visited India and been enthralled by its architecture, from the great stone temples and stepwells to the houses of mud and thatch, only to return home and reflect, sadly, that we don't build like that anymore. Sadhubella Ashram proves them

This highly articulated corner on the northeastern facade lies on the prayer hall's main axis, at the opposite end of the dais

The curved exterior wall provides a continuous running balcony for the three offices and gives solidity and mass to the northwestern side

wrong. Vernacular architecture has never been static or immutable. Local styles, customs and techniques, like language, continually change.

Over decades or centuries, new ideas and forms are introduced by visitors or invaders, and enterprising artisans innovate and expand upon local traditions. In India, a dozen civilizations and empires have arisen, dispersed and vanished over 3,000 years of recorded history. Motifs imposed by the Mauryans and the Guptas, the Mofhuls and the British have long ago been absorbed into the designs of ordinary people. Acknowledging our own time in history, Sadhubella Ashram uses the language of Art Deco and Modernism to express ancient Hindu principles. And before we know it, a new vernacular will be rising among us that we cannot even imagine. □

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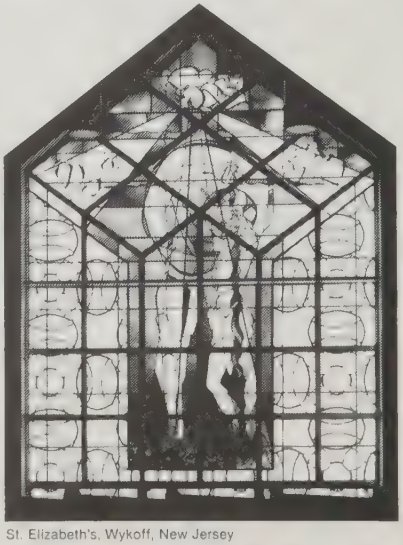

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DECISIONS, DECISIONS

By Betty H. Meyer

I think we all feel a certain sense of satisfaction when we see an eyesore building turned into one that gives not only visual pleasure, but a sense of pride in the profession. This is the story of the Iranian Jewish Society's synagogue in Great Neck, Long Island. The local newspaper headline read *Miracle on Steamboat Road* and the *New York Times* named it one of the best examples of adaptive re-use of a structure.

But the decision had to be made. The site in a residential neighborhood once housed four indoor tennis courts, but the lot had been abandoned and the blue metal building was surrounded by debris and weeds. Residents were impatient with this, but they wanted assurance that any new structure would be appropriate for their neighborhood.

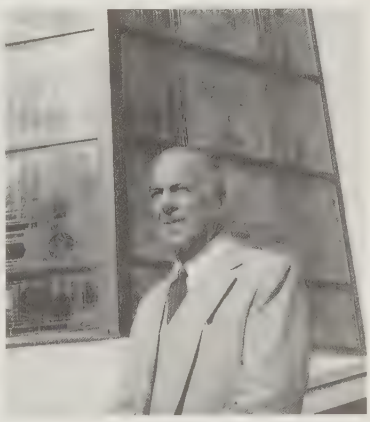
Walter E. Blum, the architect, understood that opposition to a new use of an old building is likely to be less intense than new construction. He told them, "Only the use is being changed and...this is what we're going to do to make appearances better." But he saw a zoning problem too that made delays probable.

The site is partially within the business as well as the residential zone, and this convinced him more than ever that rather than demolish the old building it would be wise to rework the existing secure steel structure. He was successful in helping the congregation to make this decision; the vote was taken and preliminary designs were submitted. Even so, it was six long years before the fruits of the decision would overcome all hurdles and make dedication possible

"This congregation needed to be integrated into the community," Blum comments, "but they also needed to retain their identity. I felt they had made the right decision and I had to make mine. We designed a synagogue that was not a transplant of an Iranian temple, but a spiritual structure that grew out of the community and at the same time retained Iranian-Jewish themes and symbols. A determination to accomplish this influenced many of our subsequent smaller decisions."

The sanctuary is turned to a 45-degree angle to face the traditional East. The exterior color is a buff sand, evolved from roots in Iran. The open design is like ancient synagogues that had few doors, and provides for hearing the worship liturgy from anywhere in the building.

The angled walls and partitions completely disguise the rectangular plan of the former tennis courts. By designing a vestibule with a low ceiling, the height of the sanctuary is even more dramatic. The interior metal supporting beams are covered with dry wall so they too become a sculptural accent. In addition to adhering two inches of expanded polystyrene insulation board to the exterior, various foam shapes were fabricated to depict a menorah and to establish a decorative rhythm in the building



Walter Blum in front of Iranian Jewish Synagogue, Great Neck, Long Island, N.Y

Halfway through the design process, Evan Blum (Walter's son), who is a dealer in architectural artifacts, learned that a temple in New Jersey was to be converted into condominiums and that it had unusually fine stained glass windows. This added exciting possibilities and they

Original building-indoor tennis court facility.

were purchased, photographed before they were dismantled, and given into the hands of restorers, who also re-worked certain patterns to adjust to Blum's drawings.

The first high holy day in the new temple was celebrated on Rosh Hashanah, 1992. The 14,000 square foot building includes a sanctuary, a smaller chapel, a classroom, a 3,500 sq. ft. social hall and several offices. Less than a year later the congregation asked the architect to prepare plans for a zoning application for expansion.

The community has expressed in many ways its appreciation of this congregation's decision to re-adapt the old tennis structure. The congregation in turn has expressed appreciation to Walter Blum whose 14 architectural awards attest to his intelligent decisions. □

Photos © 1992 Carol Bates

Iranian Jewish Society Synagogue

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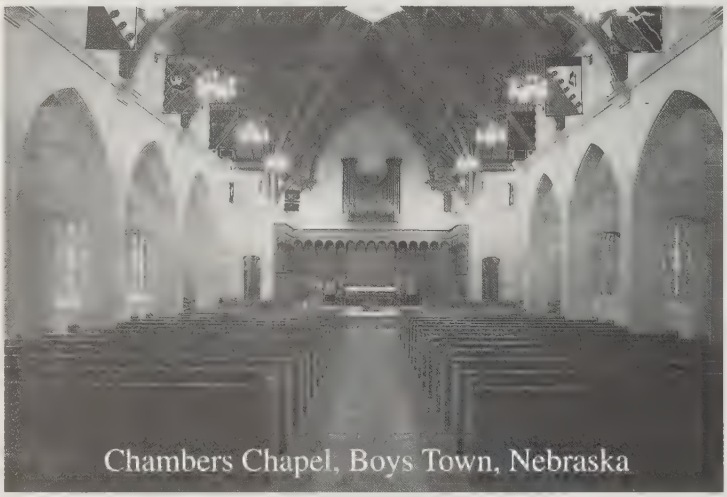

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March 19-22 — **Form/Reform Conference**
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Contact: Conference Services, Loretta Reif, PO Box 5226, Rockford, IL 61125, (815) 399-2140

April 5-9 — Society of Architectural Historians Annual Meeting
Seattle, WA
Contact: SAH, 1232 Pine St., Philadelphia, PA 19107

May 4 — **Significant Spiritual Spaces Tour**
Atlanta, GA
In conjunction with National AIA Conference

July 29 — **Religion and the Spiritual Arts Tour**
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Contact: Jean Barber, American Institute of Architects, (202) 626-7305

October 14 — **Theology, Liturgy and Music Tour and Conference**
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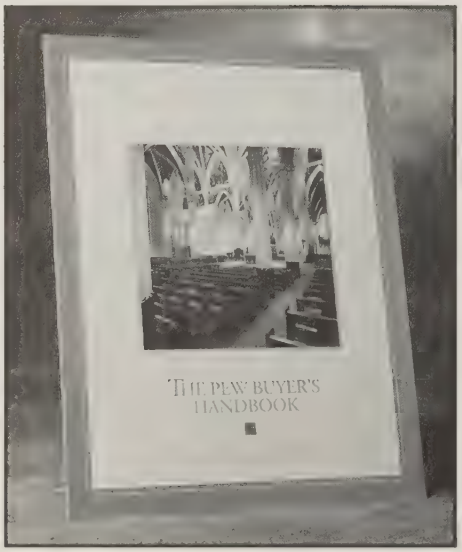

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

The Fresco Chapel, now under construction in the Montrose section of Houston, Texas (Francois deMenil, architect), is being built to house two Byzantine frescoes (a dome and an apse) on a 20-year loan from the Church of Cyprus. Savagely cut from a chapel on Cyprus, the frescoes were discovered and restored by The Menil Foundation of Houston. It was purposely decided not to place the frescoes in a museum setting but to provide them with a new and original contemporary context.

From the client: "We feel that the new building establishes a dialogue with the worshipper about time and space. The position of the frescoes as they exist in layers of enclosures and light must juxtapose past and present and even the future.... From the rubble stone wall to the concrete building, to the steel liner to the glass chapel is a journey from the opaque to the translucent.... The design then accomplishes the transposition of the ancient relics to the contemporary site through a mediating external building with an embedded structure—a reliquary box. The material solidification of the original chapel building is shattered and made ephemeral through the fragmented free-standing glass structure."

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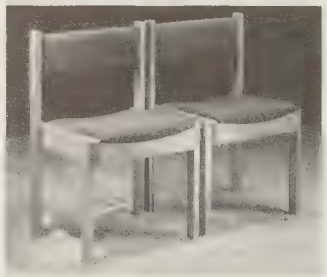

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Notes & Comments

An Invitation to Participate

IFRAA is different: A good friend and mentor uses the expression, "Different ain't the same!" This short exclamation states simply that with change things do become different; they cannot remain the same, no matter how many claims are made to the contrary. Certainly since IFRAA joined with the American Institute of Architects, we qualify as being different, not only in the sense of modifications of our prior structure, but in our uniqueness as a Public Interest Area. As far as I am aware, we are the only PIA that actively seeks to exchange professional ideas and concepts with individuals other than architects.

Theologians, clergy, artists and craftspersons are our natural and congenial partners. Our shortcoming has been that we haven't pursued our notion of FORUM enough. This became painfully aware to me from overheard comments during our recent Biennial Conference in Orlando. People seem to believe that now IFRAA is a small part of a large organization that is solely dedicated to architects and architecture. But the AIA Board members and I want to assure them that this is not the case. Like IFRAA the AIA is actively seeking to reach out to non-architects for the enrichment of their own structure and consequently have welcomed IFRAA as a trial balloon.

There is, however, a danger. Now that we are enveloped within the AIA hierarchy, we may allow the emphasis to shift to the architectonic rather than to the healthy mix of the artistic and religious. Should this occur, IFRAA will lose its richness and its vitality. We are, after all, by our own charter a FORUM for the exchange of ideas, beliefs, doctrine, theology and principles furthering our appreciation and our knowledge of the physical and spiritual worlds.

This is where the challenge lies, and where IFRAA needs *all* of us to participate. Each of us needs to bring to our organization persons of unique and varying persuasions. We have become an almost homogeneous organization of white Christians talking to each other. Where are the Jews? (We have a token few.) Where are the Muslims (certainly a dominant growing force)? Where are the leaders of the charismatic new churches (whose congregations are swelling while main line churches are shrinking)? Where are the Blacks, Asians and other minorities that can indeed enrich our lives? Where are the Unitarians? The Mormons? We can learn much by sharing and listening to each other. We need theologians, educators and clergy from all faiths. We need artists, craftspersons and liturgical consultants. We need non-AIA architects with their different perspectives. And it goes without saying, I hope that we need women in all these categories. What an exciting FORUM IFRAA would be with this divergent representation.

I believe such participation will bring intellectual stimulation with each meeting. During a conversation in Orlando, after Father Richard Vosko's provocative address, one of our Jewish members commented: "I had no idea that Christians have the identical problems that we have in our synagogues." We all share similar problems. Our physical needs parallel and spring from our human spiritual origins

The conclusion becomes self-evident. As an organization dedicated to the enhancement of religious spaces we need to bring this diverse FORUM into reality. As your president I earnestly ask that you accept my invitation to participate, and I pledge along with members of your elected Board to lead you in this direction. With such a FORUM, IFRAA can become the most exciting PIA under the aegis of the AIA.

—*Richard Bergmann*, FAIA
IFRAA/PIA *President*

A Sincere Thank You

All of us owe a debt of gratitude to Dr. Donald Bruggink who has led IFRAA's tours for the last several years. Don is a professor at Western Theological Seminary in Holland, Michigan, as well as being a photographer par excellence, a raconteur and a delightful human being. He reports that $3,000 was added to our endowment from the last tour. Thank you, Don. I will see you in Turkey!

The Celebration of a Bicentennial

The Orthodox Church in America has just completed the celebration of its bicentennial with many observances. Among them was the consecration of a newly constructed chapel in Kodiak, Alaska, a replica of the *first* Orthodox Church in North America. Builder Tom Knoke researched pictorial books and other resources throughout the design process "fitting together pieces of the historical puzzle and filling in the gaps with his imagination," according to spokesman Michael Rostad. Graduate seminarian Robert Latsko served as architect, and clergy and parishioners built the cupolas and crosses.

The Bene Award

Modern Liturgy magazine awarded this year's Bene Award for outstanding work in the visual arts to William Schickel, a biblical artist and architectural designer from Loveland, Ohio. The award recognizes two original designs for the Holy Chapel (at Cincinnati's Archbishop Moeller High School), which he redesigned and relocated to a new site within an existing building. The designs included a stained glass window and a seasonal icon consisting of four paintings arranged individually in four quadrants created by a large wooden cross. Congratulations, Bill.

Vilna Shul Saved

Boston's only intact and available synagogue from the end of the era of great Jewish immigration is safe at last from the reach of those who wanted it torn down for a parking lot. A landmark was reached when the Center took title in January, and plans are being made to redeem it as a Jewish cultural center and for collaboration among Boston's diverse communities.

Vilna Shul. Photo © Ben E. Watkins

The Center's efforts were recognized when Partners for Sacred Places presented the Vilna Center with its Award for Sacred Place Reclaimed. The presentation was made in the sanctuary during the annual meeting of the National Trust for Historic Preservation. Reverend Dr. Thomas Pike presented the award and spoke of the importance of saving simple but beautiful buildings like the Vilna Shul. He observed that a synagogue deserves pride and place on Boston's Freedom Trail. The Vilna Center's purchase of the Vilna Shul represents the achievement of a major milestone for this all-volunteer organization. Those interested in contributing or helping are cordially invited to contact Barbara Hunt, Campaign Coordinator, at (617) 720-2077.

Image

Literature is certainly one of the arts and the quarterly publication by that name has combined with the Milton Center in Wichita, Kansas, to emphasize the importance of literature as an art. Together they will sponsor a conference in which a first Milton Center Prize of $10,000 will be awarded. Contact: Image, 3100 McCormick Avenue, Wichita, KS 67213. □

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Constructed originally as a legitimate theater, the Astor eventually became a movie theater. Thirty years ago it was purchased as an annex by the church of St. Joseph of the Palisades, West New York, N.J. Internal changes were made to permit religious services, but the dome "projection hallow" in the ceiling has been a constant source of audio distortion

The annex of the Immaculate Heart of Mary, North Bergen, N.J. contains no windows because the installation cost was prohibitive. The original movie theater organ is used during services.

Recently major renovations like a new concrete floor and wooden pews were completed, but the audio problems continued. Joe Jorgenson of Soundshine Inc. surveyed the site and suggested a single Soundsphere loudspeaker with new microphones and electronics.

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IFRAA: PAST, PRESENT AND FUTURE

By *Lawrence* D. *Cook*, FAIA

Reflecting on IFRAA's past and projecting hopes for its future seem particularly appropriate at present, as IFRAA rejoins the American Institute of Architects. A brief history of IFRAA's origin, purpose, and membership will illustrate the pattern of change in religious attitudes in the United States during the past half century, moving from isolation to a sense of unity. The pattern of inclusion began with the dissolution of barriers: first between similar denominations, then between dissimilar groups of Christians, and ultimately between other faiths. This pattern of inclusion is traced in IFRAA's own history.

In the late 1930's, two organizations directed the majority of contemporary thinking in church building: the Church Architectural Guild, which was composed mainly of Protestant clergy and architects and led by Elbert Conover, and the North American Liturgical Conference, the unofficial Catholic institution that included pre-Vatican II visionaries. Each group separately sponsored a national annual conference and separately discussed the same opportunities and constraints in developing churches for Protestants and Catholics. In time, ecumenically minded leaders in both organizations saw the need to dissolve denominational barriers and to have one conference.

Following World War II, a large construction boom started in America to meet the needs of millions of veterans returning from the war to marry and start families. New suburban communities sprang up around every major city in the United States. Beginning in the 1950's, the need for religious facilities within the new residential communities reached a new high, and this construction boom spawned several new organizations and their diverse national conferences.

August 1967 meeting of the Guild for Religious Architecture Board and Faith & Form Advisory Committee at the New York Hilton. Clockwise from top: Dorothy Adler, Executive Director; Milton Grigg, FAIA, Charlottesville, VA; Nils Schweitzer, AIA, Winter Park, FL; unidentified; Myron Schoen, Jewish representative,New York City, NY; Edward Sövik, FAIA, Northfield, MN; Roger Ortmeyer; Paul Winterich, Winterich Studios, OH; Muriel Willet, Willet Studios, Philadelphia, PA; Rollin Wolf, AIA; Norman Mansell, FAIA, Philadelphia, PA; Benjamin P. Elliott, FAIA, Philadelphia, PA

By the mid 1960's, ecumenical and interfaith winds became gales, as religious groups reached out to one another and together focused attention on common interests. But at the same time, counter-ecumenical forces were underway. The American Society for Church Architecture was founded in Chicago in 1965 and represented conservative Protestant interests at a series of regional conferences rather than at one national conference Meanwhile, the Religious Architecture Committee of the American Institute of Architects wrote a series of articles detailing the differences of various Christian traditions, which were published in the AIA *Journal*. Detailing religious differences was regarded by many as counterproductive to the prevailing ecumenical movement, and the series was terminated

Then a new organization, the Guild for Religious Architecture (GRA), was formed as an affiliate of the AIA, and one annual national conference was held that included both the Church Architectural Guild and the North American Liturgical Conference. GRA was open to all AIA members and represented a wide

LAWRENCE D. COOK, FAIA, *has served on the* IFRAA *Board of Directors for the past fourteen years and was president of* IFRAA, 1986 *to* 1988. *As a practicing architect, Larry is president of Lawrence Cook Associates, Falls Church, Virginia, specializing in the design of religious facilities.*

variety of denominations and faiths, all of whom shared a special interest in the design of religious buildings. Four hundred members of the AIA became members of the GRA. Annual conferences, however, were simply not sufficient to carry the new ideas of the day to the grass roots.

This lively openness of mind in the sixties brought the energies of two other religious bodies into the stream. The Union of American Hebrew Congregations was invited to join. It supported interfaith explorations through staff and funding and contributed such leaders as Rabbi Myron Schoen, Percival Goodman, FAIA, and Dan Schwartzman, FAIA. The other was the National Council of Churches through its Department of Church Building and Architecture. Its leaders included Edward Frey, Roger Ortmeyer, Scott Ritenour, and Joseph Sittler.

Other organizations were formed in the mid-60's and served as temporary bridges during this turbulent decade. The National Conference on Religious Architecture, composed of representatives from the various bodies, functioned for a short time. Next, a group of GRA members broke away at an annual meeting, an unpredictable revolt by a conservative faction of California architects who appeared to be interested in protecting their turf from outside competition. Concurrently, noted stained glass artist Henry Willet, liturgical consultant Robert Rambusch and architect Harold Wagoner, FAIA, gathered supporters to remain with the GRA. Their interfaith spirit prevailed and contributed to the formation of the Interfaith Research Center on Religious Architecture, which was created to accomplish what individual faiths could not. In 1965, its incorporators were the AIA, the North American Liturgical Conference, the Union of American Hebrew Congregations, and the National Council of Churches, Department of Church Building and Architecture. The Center lived for six years, searching for funding and nourished by small contributions of money and massive contributions of time and energy from a few busy people, notably Milton Grigg, FAIA. Unfortunately, it left no research documentation

It was from this Center that the idea came for an International Congress on Religion, Architecture and the Arts. The first of these, held in New York in 1967, brought together about 900 people from all faiths and from all over the world. A second memorable congress was held in Brussels in 1970, and a third in Jerusalem in 1973. By the time a fourth congress was held in San Antonio, Texas, the tide of enthusiasm had ebbed. John Morse, John Potts, and Bob Rambusch had been indefatigable organizers of these events which demonstrated that parochial concerns must give way to breadth of purpose, and that far-ranging conversations among people of wide variety are invaluable.

In 1978, three of these well-known national organizations of architects, artists, clergy, administrators and manufacturers merged to form IFRAA: the Guild for Religious Architecture with 450 members; the American Society for Church Architecture with 50 members; and the Commission on Church Planning and Architecture with 100 members (successors of the National Council of Churches, Department of Church Building and Architecture). Leaders of the merger included Roland Sheafor, who served as the first president of IFRAA, and Harold Watkins and Jack Pecsok, FAIA, both subsequent presidents of IFRAA.

In order to communicate with a wider audience, *Faith & Form* was created and dedicated to promoting understanding of all faiths and improving the design quality of religious buildings. Ed Sövik, president of IFRAA, said succinctly: "*Faith & Form* is potentially the best tool we can imagine to enlighten, inform and inspire us." The first issue coincided with the International Congress on Religions, Architecture and the Visual Arts in New York City in August 1967. It was published under the able direction of Business Manager, Benjamin P. Elliott, FAIA, Editor, Edward A. Sövik, FAIA, and Executive Director, Dorothy Adler. Starting in January 1968, *Faith & Form* appeared quarterly and was sent free of charge to 22,000 corporate members of the AIA and to 1,800 officials in religious organizations. In 1971, publication was cut back for lack of funds to two issues per year. Financial resources for the magazine, mainly manufacturers' advertisements, have fluctuated widely, reflecting the economy of the religious building industry. A low point of financial support occurred around 1982; but *Faith & Form* was revived, mainly through the efforts of manufacturer's representative Frank Ulrich. For the past ten years, the finances of *Faith & Form* have been well managed by Doug Hoffman, AIA, and the content of the magazine has been selected by an interfaith publications committee. Editor Betty Meyer well deserves our gratitude for the unwavering dedication to quality she has contributed for more than two decades.

As its *raison d'etre*, IFRAA provides a forum for the exchange of ideas and information in the areas of worship, education, fellowship, and outreach. It is the vehicle by which those who are concerned with the design, construction, operation and maintenance of religious structures can serve more effectively. It conducts seminars for laity and clergy, including building committees and seminarians, to understand the essentials of the design process. It encourages excellence in ecclesiastical design and the allied arts by recognizing outstanding examples through its international awards programs. In addition to its national conferences, it sponsors tours of the great spiritual spaces around the world. Don Bruggink is our guide *par excellence*, and works tirelessly to organize unique, mind-expanding tours.

IFRAA 's membership has, for the most part, been composed of those who deal with the tangible problems of design and renovation of physical facilities: architects and artists, clergy, musicians, manufacturers and craftsmen, as well as building committee members and consultants in acoustics, liturgy, finance and administration. Fortunately, IFRAA has also attracted thinkers of much broader perspective, including theologians, historians, educators, and academics from other fields.

The common thread of interest has been a deep commitment to raising the quality of art and architecture for religious buildings.

As we arrive at mid-point in our two-year reorganization and trial period with the AIA, let us reflect upon our history, who we are as members today, and where we want our commitment to excellence to lead us in the future.

Postscript: A genealogy chart of IFRAA, drafted by Harold Wagoner on November 5, 1971 and updated by Henry Jung, is available through Faith & Form Editor Betty Meyer to anyone wanting more details on the formation of IFRAA A special thanks to those past leaders of IFRAA who provided historic information and critical review of this article. My apologies to the many others who contributed greatly to the success of IFRAA but were not recognized in this brief history. □

THE 1994 AIA RELIGIOUS ART AND ARCHITECTURE AWARDS

By *Frimmel Smith*

The 1994 AIA Religious Art and Architecture Awards is the first annual program of the newly formed AIA Religious Art and Architecture Professional Interest Area. This program pursues the highest standards in design excellence for worship spaces and follows the guidelines of AIA procedure.

Nine sacred buildings and six visual art projects from Nicaragua to North Dakota and California to Massachusetts received awards. The premiated buildings encompass new construction, renovation/conversion and restoration; the visual art projects include stained glass, a processional cross, graphic panels, and a sabbath candlelamp. "The projects represent a remarkable range, not only of religious affiliations, but of interpretations and expressions, rich in meaning, that are true and profound translations of the spirit of each client," the jury noted.

The five-person jury met August 26-27 to determine the 1994 honors. Three architects, a member of the clergy and a representaive of the arts assembled with their collective yet diverse expertise and understanding of the design and function of sacred spaces. They approached architectural projects first, followed by a review of the visual art projects. Each juror independently reviewed and reflected upon all the entries. Following this preliminary screening, the entire jury studied the submissions as a group and after informed and lively commentary drew conclusions about which projects exhibited excellence in religious art and architecture. On the final ballot, all projects that received three or more positive votes were presented awards of excellence.

The jury selected projects that exhibited great skill and sensitivity in the resolution of formal, functional and technical requirements regarding site, context, composition and materials appropriate for specific liturgical and community uses. In addition, Edward Sövik, FAIA, jury chair, commented: "We undertook a double set of criteria. One was for those qualities which reflect basic religious consciousness—authenticity, humaneness and beauty; the other was for spaces, configurations, artifacts and symbols that give image to the particular beliefs of the communities the buildings shelter."

The 1994 AIA Religious Art and Architecture Awards were presented October 13, 1994, in Orlando during the biennial conference, "Religious Buildings, Spiritual Spaces, Symbols and Rituals: Past, Present and the Challenges Beyond 2000." All slides submitted to the program were added to the AIA Library slide collection and are available for reference to anyone connected with the planning, building or renovation of liturgical spaces.

The Jury

George Hoover, FAIA

After graduation from Cornell University, George Hoover established Hoover Berg Desmond Associates in 1976. He received *Progressive Architecture's* First Design Award and was published in *Progressive Architecture* on the work of young architects in the U.S. He received the AIA National Honor Award in 1975, 1983 and 1990. In 1988 the Harvard Graduate School of Design opened an exhibition of his work, which was subsequently published in France, Italy and Japan. He has taught at Harvard, the University of Utah, Washington University and the University of Colorado where he is a tenured professor.

Most architects of religious buildings will know him for the Light of the World Catholic Church in Littleton, Colorado.

Rolando Rivas-Camp, AIA

Receiving his Master's degree in Architecture from the University of Florida and extended study and travel in England, he cultivated management development and skills offered by the Government Executive Institute. In 1993 he served as the U.S. representative at the International Centre for Study of Preservation and Restoration of Cultural Property. At present he is supervisory architect for Arts and Historic Preservation for the General Services Administration. He has participated in various review panels for development of new federal buildings and adaptive re-use projects.

FRIMMEL SMITH *is a consultant to the* AIA *and has served as the professional advisor for more than* 80 *honors and awards programs.*

For information about the AIA *Honors and Awards program, call* (202) 626-7586. *The deadline for the* 1995 *Awards entries is August* 17, 1995.

John Syvertsen, AIA

A Loeb Fellow in Advanced Environmental Studies at Harvard, he received his Master's of Architecture from Princeton. In 1986 he was named by the Architectural League of New York as one of America's top architects under the age of 40. As the 1991 chairman of the AIA National Committee on Design, he led the evaluation of the current state of education in American schools of architecture. His constructed and theoretical work has been exhibited and published in the U.S., Europe and Japan. He has taught at the Universities of Illinois, Wisconsin and Minnesota, and been guest lecturer at many others. His list of published articles is impressive, and particularly interesting to *Faith & Form* readers will be his religious projects: Dahlgren Chapel renovation at Georgetown, St. Raphael Church, Naperville, Ill.; North Shore Congregation Israel, Glencoe, Ill.

Edward Anders Sövik, FAIA

While *Faith & Form* readers are familiar with his articles and record of his work, we will benefit from a reminder of his accomplishments. Educated both in a Lutheran Seminary and Yale Architectural School, he founded SMSO in Northfield, Minn. in 1949. He was made a Fellow in the AIA for Design and Literature and a Fellow in the Society for the Arts, Religion and Contemporary Culture. He received a Ph.D. in Fine Arts at Concordia in 1981 and is the recipient of numerous awards including the IFRAA Edward S. Frey Award, the Bene Award from *Modern Liturgy*, and the Minnesota AIA Gold Medal. He was the Founding Chairman of the Editorial Board of *Faith & Form* and has been active at every level of national interest in religion and the arts, including representing the U.S. at international conferences. His book, *Architecture for Worship*, has helped many architects new to the field.

Dr. Stephen Happel

Graduating from Indiana University and with a Ph.D. from the Catholic University in Louvain, Belgium, he has taught at St. Meinrad, Ind., Boston College, the University of Notre Dame, and Gonzaga University in Spokane, Wash. He has spent most of his professional career in Washington, D.C. at Catholic University. As Chair of the Department of Religion and Religious Education, he teaches courses in hermeneutics, religion and literature, the liturgical arts (including architecture), Christian rhetoric and religion and science. His books include *Coleridge's Religious Imagination*, *A Catholic Vision*, *Conversion and Discipleship*: *A Christian Foundation for Ethics and Doctrine*. His current project includes cooperative research between the Center for Theology and the Natural Sciences in Berkeley and the Vatican Observatory Research Group. □

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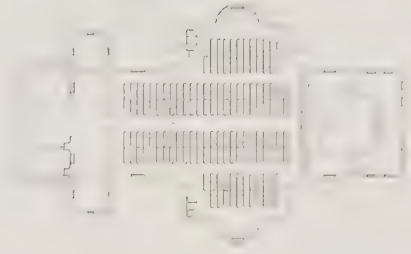

Architect
Gerald Allen & Jeffrey Harbinson,
Architects, P.C.
Gerald Allen, AIA
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New York, NY 10001
(212) 967-1787

Project
The St. Mary Church
Wilmington, North Carolina

This church (1909-1911) is important to the history of American architecture because it is one of just two buildings designed by the Rafael Guastavinos, father and son, manufacturers of thin and spectacularly strong masonry vaults. As contractors, the Guastavinos worked on most of the celebrated buildings of their day, including Grand Central Station in New York and the Boston Public Library. They came to North Carolina in the early 1890s to work on Biltmore House, and subsequently were asked by the Roman Catholic Church to design two pro-cathedrals—one in Asheville and one in Wilmington.

Restoration of the building consisted of two distinct efforts: restoration and renovation of the fabric and the addition of ornamental elements.

In the restoration the roof was sealed and the vaulted ceilings and brick walls were cleaned of efflorescence and dirt. The flooring was replaced, the pews refinished and a state-of-the-art sound system installed. A new marble podium for a free-standing altar was made precisely to match the existing marble of the sanctuary floor and therefore to appear original. Also added were ten large new chandeliers to provide ambient lighting in the space and direct downlighting to the pews. New processional torches and a processional cross with a polychrome corpus studded with industrial diamonds were designed. In honor of the region, the mahogany altar and three presidents' chairs are decorated with fleurs de lis (for the church's patron) and with pine cones (for the Cape Fear Valley of North Carolina).

Interior renovation cost: $72 per square foot.

Jury: This restoration of a Rafael Guastavino church demonstrates a successful historic preservation project. It involved both restoration and renovation of the original fabric, and the addition of appropriate ornamental elements. The jury was impressed with the sensitivity shown in both the repair of the original material and the introduction of the new elements.

Architect
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Suite 900
Salt Lake City, UT 84111
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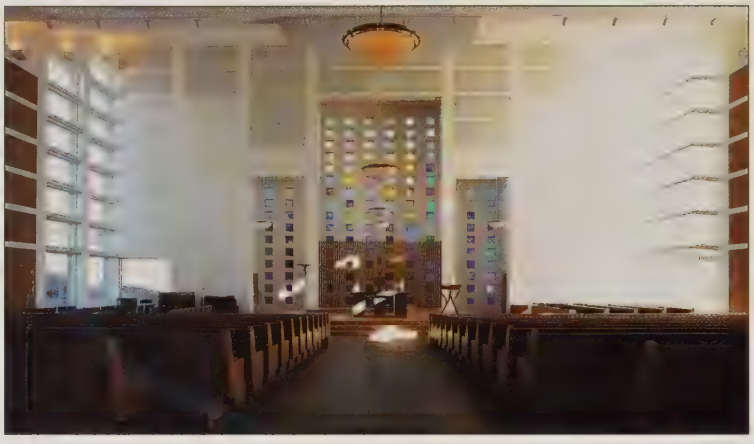
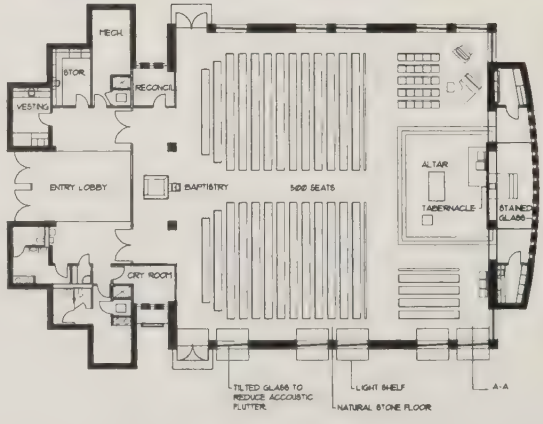
Project
St. Thomas More Parish
Sandy, Utah





God is light, light is life, to see... to grow..

A beautiful view of the Wasatch Mountains with undimmed light. The sincere dream of the congregation of St. Thomas More.

How might this be done? How has it been done? Who had done this thing before?

In this world of windows, which filters and distorts light, might a congregation enjoy a natural view, worship in natural light and preserve the earth's precious natural resources?

Reflected light. Balanced light. Full spectrum light. Changing light. God's light. Life's light. With this light we might see. With this light we might grow.

Alvar Alto, Louis Kahn, Frank Lloyd Wrght, William Lam. They know. They understand. Can we learn how to accomplish this wonderful dream?

High performance Low E glass. White pre-cast concrete light shelves. Controlled contrast ratios. Computer DOE II simulation. Prayer. Humility. Essential ingredients for understanding how to begin fulfilling this dream.

Natural materials, local materials, sustainable materials. Let our children's, children's children share in our vision. Hear clearly the words. Hear clearly the music. See clearly artistic interpretation of this time. An old understanding. A new understanding.

A spring, summer, fall and winter view delivered by the light of God to the congregation of the "Man For All Seasons." St. Thomas More.

Cost: $1,100,000.

Jury: This church is an elegant expression of its time and place. The massing of the building suggests an alliance with the beautiful Wasach mountains, as well as an appropriate form for a worship space. The natural light is brilliantly manipulated. The inventive "light shelves" give sunlight an almost three-dimensional quality, while the grid of stained glass is a visually restful termination to the room. All the details and materials are simple, almost background elements. As a result, the interaction among worshippers and between the man-made and the natural is intensified. A memorable space.

Architect
Kodet Architectural Group, Ltd.
Edward Kodet, Jr., FAIA
15 Groveland Terrace
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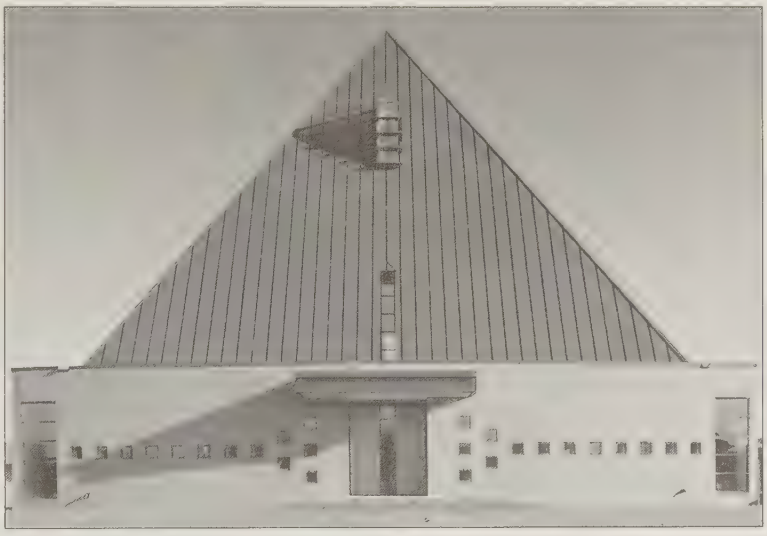
Project
Corpus Christi Catholic Church
Roseville, Minnesota

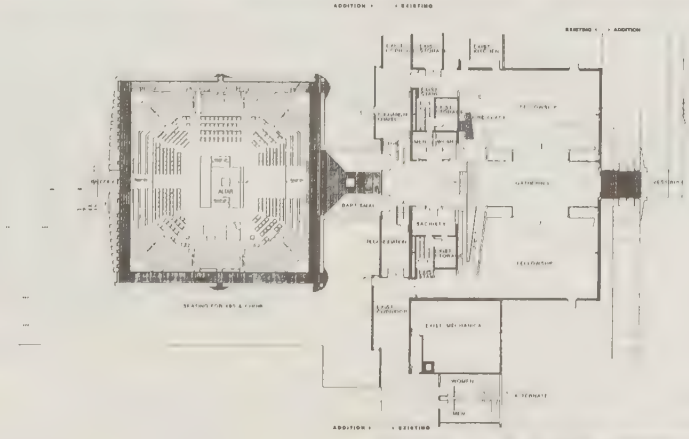


The church needed to provide enough space to accommodate a growing parish. It already owned a former elementary school which was used for classes and day care. During the schematic design phase, a concept was developed to build a sanctuary adjacent to the school while remodeling one wing of the existing building. The wing was to accommodate church need such as an entry vestibule, a gathering room, fellowship space, a reconciliation room, a Eucharistic Chapel and a baptismal font. The sanctuary addition needed to be more communal and participatory. At the inception, the architects explored what "church" meant to this community.

The church is also designed to accommodate two consolidating congregations. Besides providing program space, symbolically the sanctuary serves as a vehicle to bring the two groups together.

The exterior conveys a strong sense of community through the building form. The interior square organization emphasizes this sense. The pastor is positioned within the center of the congregation and this captures the communal sense.

Gradual changes of the building height create a dramatic procession into the sanctuary. One enters into a vestibule, continues through the fellowship hall, and passes the baptismal font. The ceiling height during the procession is low, making the transition into the sanctuary a conscious event under a 70 foot high pyramidal roof. A partially enclosed aisle flows around the sanctuary allowing access without disturbing the mass. The south sanctuary wall features small openings which shield the space from direct sunlight and cast textured shadows into the space.



Natural light is an enhancing feature as well, entering the conical dormer across the sloped ceiling and upon the congregation.

Cost: $750,000 (7,500 sq. ft. for addition; 2,000 sq. ft. for remodeling).

Jury: This sanctuary addition, designed and built for a growing parish, reflects Vatican II guidelines that encourage more communal and participatory worship through the shaping of space. The architects added a strong sanctuary building to a former elementary school, which they remodeled to serve other church needs. We admire the light-filled quality of the soaring central interior space and the construction detail.

1994 AIA RELIGIOUS ARCHITECTURE AWARD

Architect/Landscape Architect
Legorreta Arquitectos
Ricardo Legorreta, Hon. FAIA
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Project
Catedral Metropolitana De Managua
Managua, Nicaragua

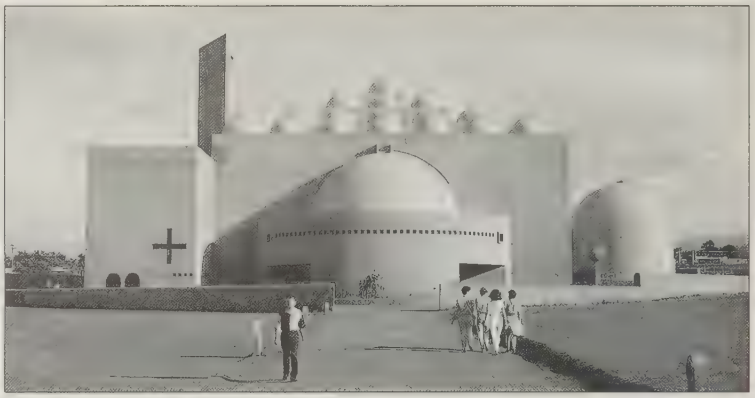
In 1972, an earthquake destroyed Managua and with it the cathedral. The new cathedral is located in the upper part of the city on a site of 29 acres, not only as the substitute of the old one, but to be an important part of the new center of Managua. The activities that take place in the cathedral are of four kinds:

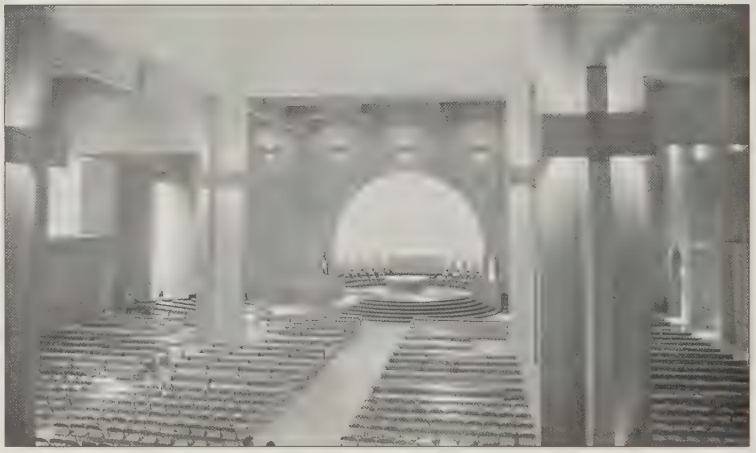
1. Two or three times a year the cathedral celebrates Mass from the exterior to large concentrations of approximately 100,000 people.
2. Periodic ceremonies take place in the main nave with a capacity for 1,000 people.
3. Daily Mass is celebrated in a chapel that provides intimacy during the daily Eucharistic celebration.
4. Veneration of the image of "The Sangre De Cristo" requires a space with specific illumination and color to be an appropriate frame for its spiritual objective.

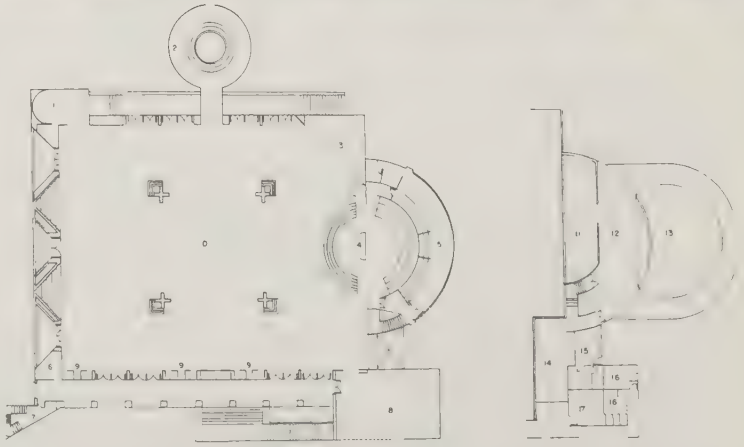
The cathedral was designed and built without the typical design process that goes through approval committees and public presentations. It offers the Nicaraguans a place of hope, love and prayer. Rather than monumentalism and ostentation, the design gives the solemnity the human being needs when he is alone, in small groups or in a big celebration. The design is a response to an emotion caused by a hurting country.

Cost: $4,200,000.

Jury: We were impressed with the strong and heroic design, depicting permanence and timelessness. We were impressed as well by its capability to serve as a place for worship for an individual, small group or a gathering of over 100,000 worshippers.







Floor plan: 1-Baptistry, 2-Veneration Chapel, 3-Choir, 4-Presbiterium, 5-Sacristy, 6-Auxiliary Sacristy, 7-Belfry, 8-Daily Mass Chapel, 9-Confesionaries, 10-Assembly, 11-Crypt, 12-Parking Lot, 13-Garden, 14-Machinery Room, 15-Laying Patio, 16-Bathrooms, 17-Offices

Architect
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Architects, Inc.
Craig E. Rafferty, FAIA
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Project
Catholic Community of St. Thomas
Becket
Eagan, Minnesota

This project is the first phase of a newly formed Catholic parish in the rapidly growing St. Paul, Minnesota suburb of Eagan. Membership is expected to grow from 400 to 2,000 within 18 months. Thus, the Master Plan is organized as a complete building at this stage including resolutions for intermediate growth phases. Unoccupied space is part of this growth program.

The underlying concept for the design has been community. This emphasis was firmly established at initiating parish workshops when purpose, function and planning were considered by teams of parish members. A clear concept emerged from these sessions that established a small rural village massing on the site. This village massing allows for phasing and other buildings to add on during subsequent years. It is accomplished through the separation of functional spaces into five separate buildings. These buildings are referred to as:

A. The Administration Hall
B. Becket Hall– Phase II
C. Meeting Hall
D. Social Hall–Phase II
E. Worship Center

If climate were not an issue, these "Halls" would not be connected with enclosed circulation. Rather, they would cluster together to create an outdoor space or plaza as a focal point. Because this is Minnesota, enclosure is mandatory. Thus, the space created by the careful placement of these buildings is enclosed. It is a gathering space that functions much the same as a public plaza. It is contained by other buildings and is a connecting social and liturgical element. This area is expressed with a material different than the surrounding walls in order to establish it as a focal point.

The worship center is shaped to reflect community. It is designed to allow people to become the focal point and source of color and variety. Darker surfaces are on the floor with the lightest surfaces at the ceiling. Walls are a neutral backdrop for those gathered. A dark reddish stained bird's eye maple altar is the common denominator set beneath a continuous diffused skylight.

Phase I cost: $3.7 million.

Jury: We admire St. Thomas Becket's rural village concept which allows open-ended future growth in this rapidly growing community. A sense of community is encouraged by the central commons and by the interior volume of the sanctuary. A simplicity of interior and exterior construction detailing supports and reinforces these strengths of the basic concept.

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Project
New Synagogue
Congregation Kerem Shalom
Concord, Massachusetts

Kerem Shalom is the first and only Jewish synagogue to be built in the town of Concord. The congregation sought a design that would be simple and unpretentious, yet elegant and inspiring; a building tailored to meet their needs, yet flexible and welcoming to the community.

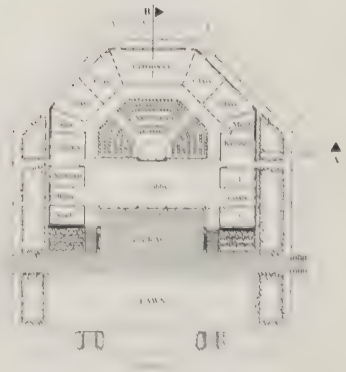
The synagogue is built on a raised earthen terrace overlooking the otherwise undeveloped fields and wetland meadows of the site. Like a pair of embracing arms, the faceted semicircular building wraps around the terrace, deflecting noise from an adjacent highway, while opening graciously to the fields and the community beyond.

Approaching the building from the parking area, one ascends through a series of paths and transitional spaces onto the terrace and into the entry court. Glass panels at the entrances are frosted with traditional patterns reminiscent of those found on the Tallis, the Jewish prayer shawl. Inside, the glass pattern is repeated, but less densely, representing clarification as one progresses along one's spiritual journey. The otherwise smooth surface of the concrete walls at the entrances is chiseled away, revealing the coarse aggregate underneath which symbolizes man's spiritual introspection from without to within.

The principal entry space of the synagogue is an oversized lobby which doubles as a reception area. Here, a series of sliding glass doors allow the enclosed space to expand onto and include the outdoor terrace. Beyond the reception area is the sanctuary. Around the perimeter of this sheltered room, a clerestory window bathes the space with a halo of glare-free reflected daylight. At the center, a skylight illuminates the ark itself

The sanctuary is encircled by six classrooms with removable walls that can be rolled aside to expand the room's capacity for High Holidays and other large gatherings. The sanctuary can thus provide both the intimacy that small groups seek and the spaciousness that large functions require

Cost: $900,000 construction; $1.4 million project cost, including site work



Jury: This synagogue is noteworthy for the elegant simplicity which occurs at all levels, from the site plan to the construction detail. The clarity of the plan and section produces a sense of calm appropriate for worship and community. The need for flexibility in the size of the worship space is successfully addressed with the ring of classrooms. The beauty of the space is an effective demonstration of the power of abstraction; the absence of elaboration is very appropriate for this religion

Architect
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Project
St. Thomas Episcopal Church and Day School
New Haven, Connecticut

The church's school had outgrown its quarters on a tight visible site and the challenge was to combine the school's existing spaces with a new addition to create a sensitively integrated facility.

Solution: A simple, low L-shaped addition that wraps the church's granite foundation, linked by a skylight. A new school entry and lobby link a new south-facing classroom wing with new administrative offices and kindergarten, and provide access to re-used, renovated spaces in the parish hall (where a new intermediate floor level was also added to provide more classroom space). The addition also provides handicapped and elevator access to all floors for school and church use.

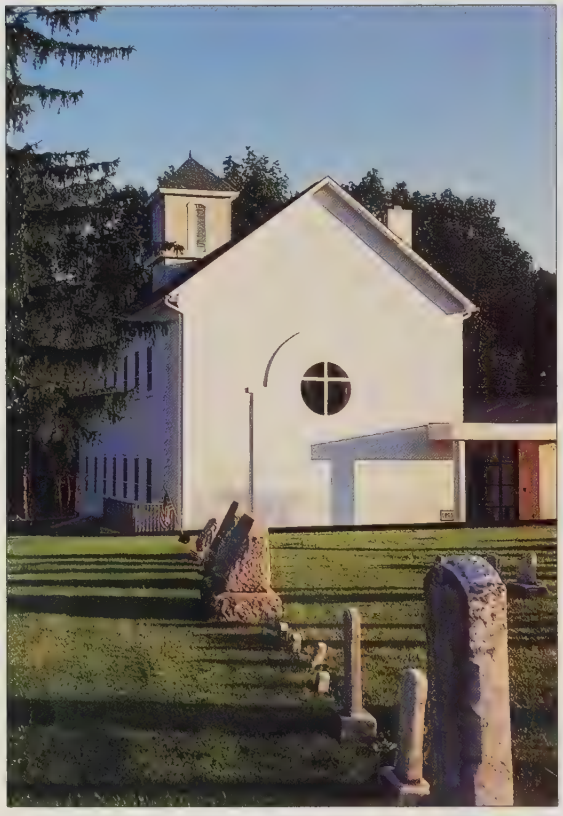
Site work included a new pedestrian path safely linking drop-off with new school entry, an annex and small parking area. The sunken garden outside the south-facing classroom wing extends the feeling of classroom spaces. Visibility of the church, whose membership had not been growing, was increased through a new forecourt plaza and lowering an elevated sidewalk to street level.

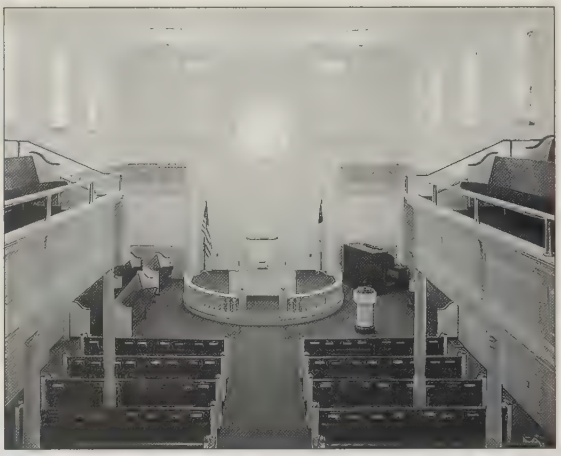
Simple and with a low profile, the addition's size, location and form contrast with, yet complement, the church's more grand proportions, pointed arches and steep gable roofs. The addition's scale is intimate, and its daylit glass-covered corridor, whose nighttime fluorescent lighting echoes the daylight, mediates between the old and new, creating the impression that the addition is simple metal and glass screen, stretched between granite walls, wrapping the older foundation. The addition was kept low to allow for future expansion above (its roof was constructed as a floor, with a shallow profile allowing future floor height to match the floor height in the existing church) and to avoid obstructing spaces on the main floor of the parish house, as it integrates other spaces within the parish house into the unified school.

Unable to afford the old building's extensive use of granite exterior walls, the addition exposes and reuses the granite of the existing church; it strategically employs smooth-faced cut granite, identical to the existing church's stone, only in two walls at either end of the south-facing classroom wing. Existing entrances to the church building were re-used as interior passageways.

Total construction cost: $1.3 million; 5,834 sf renovation; 7,926 sf addition.

Jury: On a site that was to ordinary observation fully occupied by existing facilities, a new school addition was built that added 5,000 sf to the facilities and supplied several other functional needs. Even more impressive is the integrity and delight inherent in the solution; the new is unapologetically of its time but is a perfect companion to the Neo-Gothic stone building it abuts, and the rooms and passageways supply the pleasant kind of space and light that every school ought to have.





Architect
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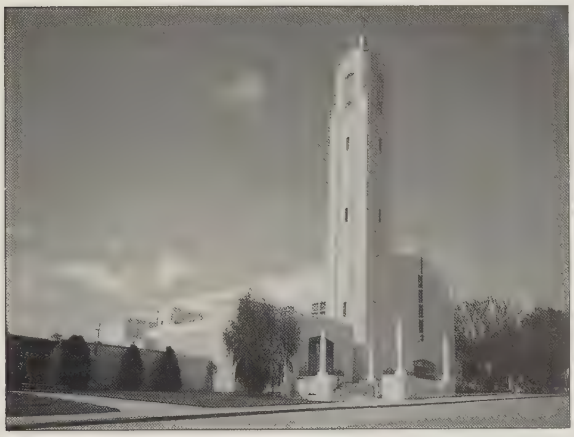
Project
St. Peter's Union Church
Macungie, Pennsylvania

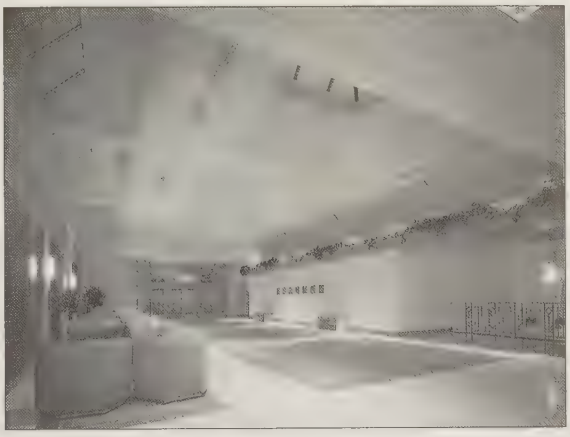
This 1884 church serves two congregations—Lutheran and the United Church of Christ, and there was need for renovation and expansion. Both congregations had hopes and ideas for the finished design. Blending their aspirations within a tight budget and with concern that an addition not detract from the straightforward simplicity of the existing building (both interior and exterior) was our challenge.

Our work included resolving circulation problems, modifying the existing altar area, increasing and improving the quality of seating, and improving the lighting and interior finishes.

Cost: $450,000 (building, furnishings and equipment).

Jury: We admire the particularly honest addition that links the two buildings. The lighted end of the corridor opens the space to the countryside. The old sanctuary has been extended with elegant proportions, both interior and exterior. The 1844 church has been renovated while preserving its authentic rural and congregational qualities. The upper balcony has been gracefully integrated into the additional structure. The new circular window with its framing arch and columns mirrors the sanctuary and draws light into the sanctuary. We admire the way the renovation united two structures for two congregations.





Photos © W. H. Kloubec

Architect
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Project
Cathedral of the Holy Spirit
Renovation and Expansion
Bismarck, North Dakota

The goal was to renovate a unique Art Deco cathedral constructed in 1941 of poured-in-place concrete and now listed in the National Register of Historic Places, and to expand the facility to provide an ample "Gathering Place" through which worshipers can access the cathedral proper. Design was expected to comply with both the National Conference of Catholic Bishops' *Art and Environment* and *Art in Catholic Worship*, and the Secretary of the Interior's *Standards for the Rehabilitation for Historic Structures*. Interior renovation was to respect and even highlight the architectural style and axial quality of the original design, while adapting to the more participatory contemporary Catholic liturgy. The new gathering space was to communicate the Art Deco style, yet reflect its own time. It was also to extend an air of formal but comfortable hospitality.

The program also called for renovation of a lower-level dining hall and kitchen, with provisions for students from the adjacent parochial school to move easily between the two buildings for meals. It also called for the addition of two meeting rooms at the lower level, and the provision of a new stage to open to the adjacent gymnasium.

Other project objectives were full handicapped accessibility for all areas and compliance with current building codes, which necessitated the installation of a four-stop elevator usable by both the church and the adjacent school, a modest ramp to the chapel and sanctuary, and a new exit stair from the balcony.

Cost (renovation and new construction): $1,190,000 (general construction); $15,000 (mechanical construction); $199,000 (electrical construction); art and furnishing ($50,000).

Jury: This Art Deco cathedral was given an addition of exceptional sympathy and in its 50-year-old circulation and liturgical configuration so nicely changed that it meets current norms very well. The entrance path is changed from the sidewalk on, bringing people through a gathering space and into the church at a point where the axial of the room is minimized.

RD HABIGER & ASSOCIATES INC.
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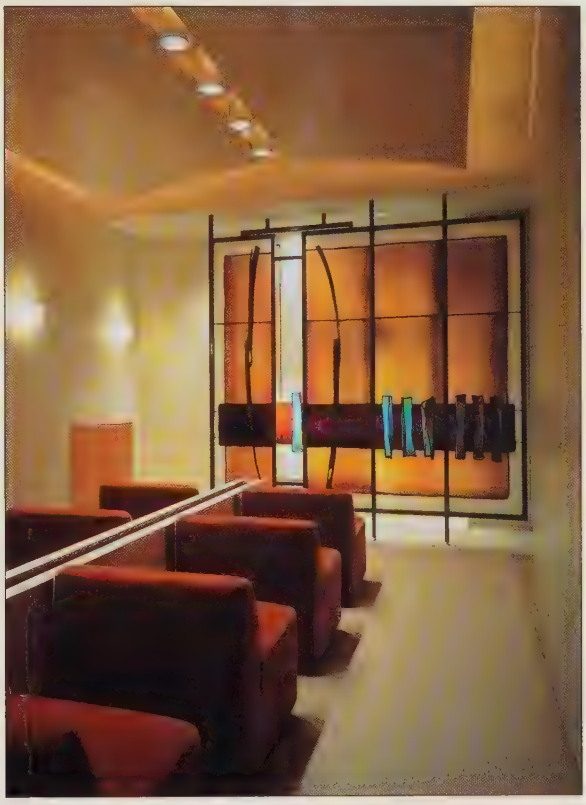
Project
Processional cross for use in the installation of
The Archbishop Michael J. Sheehan
Archdioceses of Santa Fe, and
Albuquerque, New Mexico

The installation would take place in a large public auditorium and be televised. The cross would be one of the main elements bringing a religious context to the secular setting. The cross is 11 feet from tip to the end of the pole to make it visible in large celebrations by the Archbishop. For easy transportation the cross can be dismounted from the pole.

At first glance it is easily recognized as a truly New Mexican piece of art. The tips of the cross are capped in tin which draws on an extensive typology of crosses found in New Mexico Mission churches. The tinwork pattern in the central halo and hand carved rosettes in the wood also reflect New Mexico craft tradition. The transparency of the center of the cross presents an image of openness while the halo of glass and tin reflect light and attract the eye as the cross moves in procession. The use of light colored materials, glass and tin make the cross feel light and airy in contrast to its impressive size. The image and symbolism of this cross combine tradition, openness and new hope. Cost: $2,500.

Jury: This striking processional cross represents an honest use of materials and the inclusion of design elements from its native southwest. The wood carving frames the bevelled glass inner cross to give a luminous center. The punched and molded tin providing a halo and caps for the arms of the cross reflects typical New Mexican popular religious art. As an 11' standard, the cross functions especially well to lead processions and draw large congregations toward the entry. At once sculpture and icon, dispelling darkness and drawing light for the future, this cross is an excellent example of liturgical art.



GORDON HUETHER
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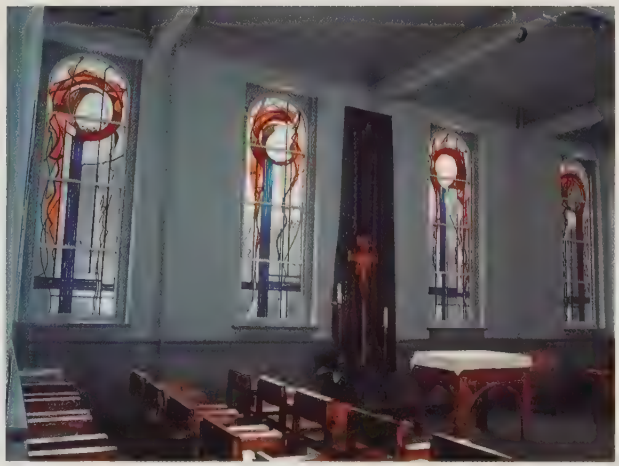
Project
Free-standing leaded glass screen
Meditation Room
University of California Medical Center
San Diego, California

Artist Gordon Huether was invited by True Ryndes, then director of the San Diego Hospice, to participate in this project for a prototype meditation room at the University of California, San Diego. As an *Interiors* Initiative project, it was sponsored by the National Symposium on Health Care Design and many other contributors. The directive was to create a meditation room in a hospital setting that expressed the acknowledged importance of the mind and spirit in the healing process. The designers of the space, Jo Carmen and Clara Igonda of Carmen, Nordsten, Igonda, were inspired by basic elements of earth, fire and water to create a space with a "sense of order and a feeling of hush." Huether's contribution is the "fire" element in the form of stained glass. Designed with earth tone colored blown glasses, the panel brings a sense of light and luminescence to the windowless space. The art work does not refer to any specific religious tradition in its imagery. Unfolding buds communicate renewal and an embracing form of sculpted lead serves as a focus of meditation.

Jury: The screen is very successful in creating a spiritual environment in the non-denominational chapel. Its assymmetrical composition and placement, its layered planes of metal and glass, and its zones of white luminescence all combine to form an appropriate focal point for this place of quiet meditation. The jury particularly praises the artist's skill in shaping this environment without the use of traditional representational religious symbolism.



KESSLER STUDIOS
Cindy Kessler, Designer
Bob Kessler, Fabricator
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Loveland, OH 45140
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Project
Four stained glass windows, each approximately 3' 8" x 10' 6"
St. Francis Chapel
Cincinnati, Ohio

The artists were requested to utilize The Canticle of Brother Sun by St. Francis of Assisi as a thematic guide. Glass selection addressed issues as diverse as a need for high light transmission, obscuring the urban view, and moderation of the western sun. An aesthetically pleasing alternative for the security grating was also requested

The design is an abstract interpretation of St. Francis' *Canticle of the Sun* and symbols of the men dedicated to his teachings. While the colors and lines do represent specific elements, the abstract presentation allows the viewer to freely create his own vision of the work.

Existing, wooden windows were replaced with extruded aluminum frames. The rectangular openings were converted to a more pleasing arched top. The frames were double channeled, allowing for the stained glass on the interior and Lexan security glazing on the exterior. The 1/4-inch Lexan had a UV stabilizing coating and replaced the existing wire grating. Cost: $18,248.

Jury: The windows contain programmatic elements some of which are clearly readable. But their virtue is surely the fact that these images do not limit their richness; they invite a range of reflection They are not to read in sequence, but enrich a rather dull room from any position. The restraint in color is appropriate; there is an elegance in line and detail that invites continual attention.

Photo: Nick Wheeler

DIANE PALLEY AND THE OFFICE OF MICHAEL ROSENFELD, INC.
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Project
A Memorial
Congregation Kerem Shalom
Concord, Massachusetts

This is a memorial for a wife and mother who before her death was closely involved with the beautification of the new building, and who was especially concerned that a piece of art be created for the area above the ark which holds the Torah.

The architect worked in close collaboration with the artist, a specialist in paper cutting, the donors and other members of the congregation to develop this piece.

The synagogue for which this panel was designed is the first home of its own for a young congregation and the first synagogue ever in the historic town of Concord, Mass. The congregation is young, unaffiliated with any of the major synagogue movements, interested in making its own tradition, thought and belief.

The congregation had approved the architects' avoidance of overt religious "symbols" in the building; instead, the design suggested religious concepts and continuity abstractly, with its forms and materials. However, as the congregation began to live within its building, a yearning began to grow to see something "Jewish" on the walls. This piece was designed to fill that need.

The designs were originally created in the traditional Jewish folk art of paper cutting, which determined the style and content of the panels. The original paper cut art was then reproduced on the back of sandblasted glass, silkscreened in white on blue, recalling the original white paper over a colored background.

The panels contain seven silkscreened images illustrating the account of Seven Days of Creation found in the first chapter of Genesis. Made in glass, the piece is an integral part of the building. Throughout the building, glass was used less as a building material than a contact point with the unknown, or "G-d." Glass is used in many ways, from providing views, connections and continuity, to suggesting clarity or questions, and this piece is a part of that story. Cost: $7,500.

Jury: Created in traditional Jewish folk art paper-cutting technique, the images on this panel were reproduced on the back of sand-blasted glass, silkscreened in white and blue. The jury was most impressed by the successful way in which the artist has represented a very traditional artform in a very contemporary manner, much like the building in which it is situated. It is simple, elegant and sympathetic and yet it can stand alone as an independent sculpture.

HARLEY SWEDLER
Harley Swedler, AIA
38 Steamboat Road
Great Neck, NY 11024
(516) 482-0006

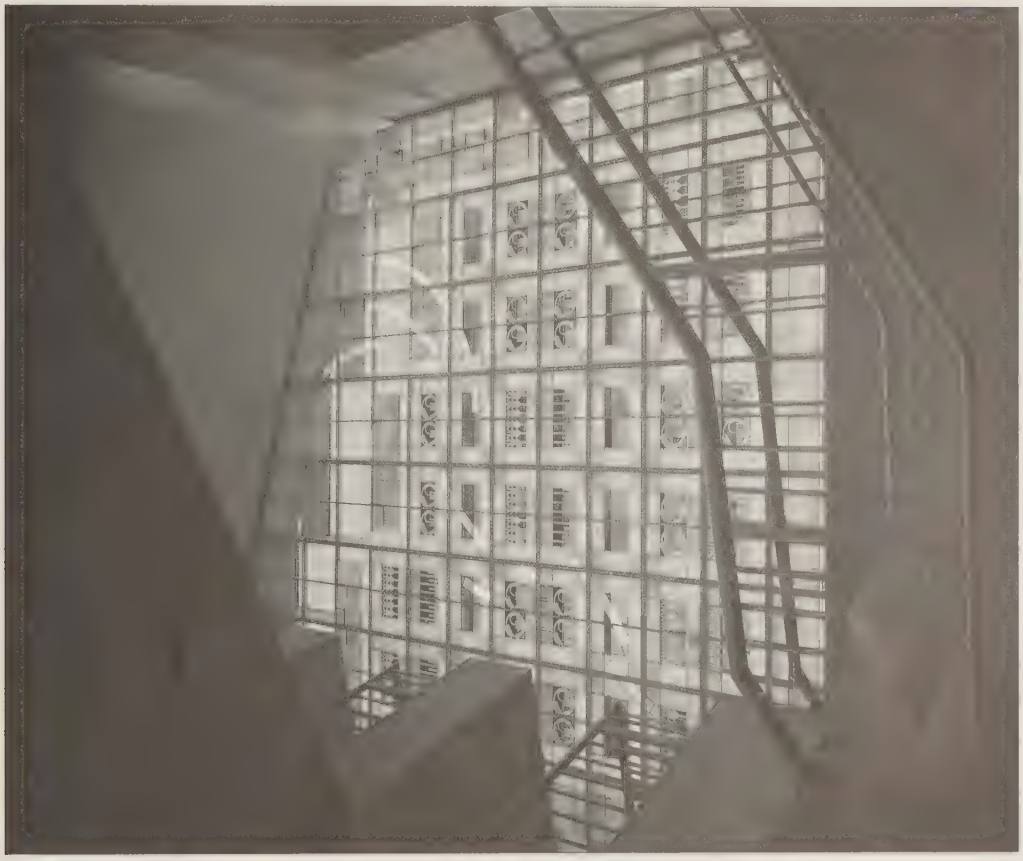
Project
(RE)UNION
Sabbath candlelamp

The Sabbath, which commences on Friday night, is a holy day when the Jewish people are inclined to focus intently on their relationship with the divine. Immediately prior to sundown on Friday evening, two candles are lit, recalling the ancient decrees to *remember* and *observe* the Sabbath.

(RE)UNION carries this message on the two warm and sensuous handles which protrude from this piece; these shapely elements are grips to lift and guide this artifact for ritual use. The body of this work alludes to the marriage of male and female, a metaphor for the bonding of man and G-d. The *sheva baruchos* (seven prayers), which are recited under the wedding canopy, inspire the extrapolation of the seven words which are etched on the glass torso of this unit. The letters glow when the two candle receptacles are filled and ignited, thereby commemorating the cyclical return of humanity to G-d on the Sabbath eve.

Being both a Jew and an architect, I am warmed by the rituals and traditions which simultaneously link me to an historical past and propel me towards an ideal, utopian future. I am an archaeolologist, unveiling forms and shapes hidden in the chaos which both Judaism and architecture strive to order. Fabrication cost: $2,500.

Jury: This design for a Sabbath candlelamp is a remarkable interpretation of the meaning of the Friday evening ritual. The necessary physical interaction with the object, together with the implied anthropomorphic representation speak of a highly personal and meaningful notion of union. Aesthetically, the work is of its time yet so richly endowed as to have a timeless quality.



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Project
Art glass window
Temple of the Reorganized Church of the
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Independence, Missouri

To create a glass art window to be seen at the end of the worshippers path, to work in the architectural context and deal with a southern exposure, to address a certain religious theme, and to function on a large scale (40'W x 50'H) was the challenge presented.

The design had to satisfy the title, "Behold, the field is white already to harvest." There are component elements of wheat and rice, western and eastern grains which symbolise "the bread of life." The clear glass arcs represent "sickles of light" cutting through the design. The overall configuration of the glass, while utilizing these themes, is also integrated with the architectural structure of the frame and I have tried to create a balance of these two elements. Cost: $175,000.

Jury: This large glass window is an example of the stained glass that arbitrates almost perfectly intentions that often are unreconciled. It is strongly architectural in the sense that it coheres to and completes the building, yet is a work of art in itself. It is a non-objective pattern and yet contains candid images. It is highly disciplined, yet it has surprise and the unexpected. It is in and with traditional craftsmanship and materials, yet it seems very inventive.

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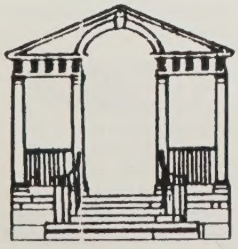

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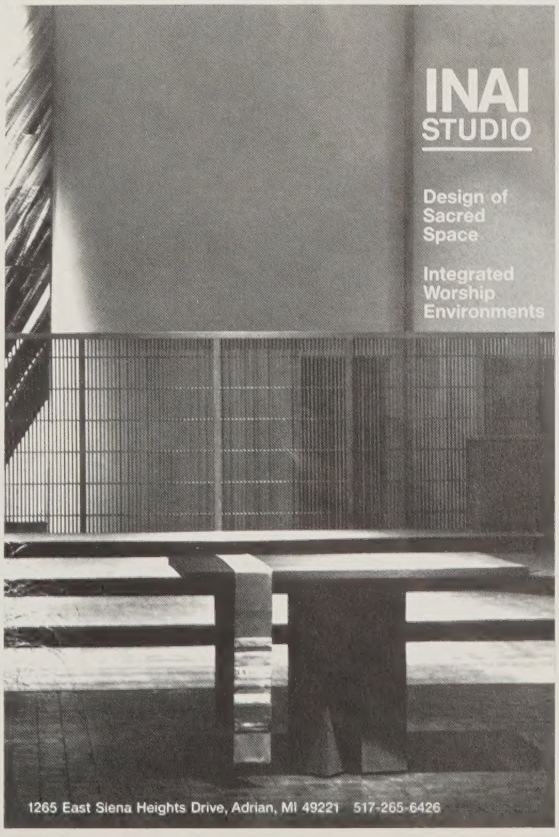

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